



THE NEW YORK DRAMATIC MIRROR

VOL. LIV, No. 1,399.

NEW YORK: SATURDAY, OCTOBER 14, 1905.

PRICE TEN CENTS

A large, ornate decorative frame surrounds a central black-and-white portrait of a woman, Ethnie James. The frame features intricate scrollwork and vertical stripes. The portrait is a bust-length photograph of a woman with dark hair, wearing a dark, draped garment. The photo is signed "Photo by Bell, N. Y." at the bottom left. Below the main frame, the name "EETHIE JAMES." is printed, followed by a small signature "Bradley '05" at the bottom right.

AT THE THEATRES

To be reviewed next week:

RIP VAN WINKLE..... Wallack's.
JOHN BULL'S OTHER ISLAND..... Garrick.
THE BELLE OF AVENUE A. Grand Opera House.

Lyric—Happyland.

Comic opera in two acts; music by Reginald DeKoven; book by Frederick Ranken. Produced Oct. 2.

Ecstasius	De Wolf Hopper
Spiritus	William Wolf
Altinus	William Danforth
Fortunatus	Joseph Phillips
Appolitus	John Dunsmuir
Pedro	Frank Casey
Adonis	Carl Deaves
Kayenne	Ada Deaves
The Lady Patricia	Estelle Wentworth
The Lady Alicia	Bertha Shalek
Sylvia	Marguerite Clark

What is popularly called a "brilliant" audience filled the Lyric Theatre on the return of the favorite De Wolf Hopper under a new crown. They were neither disappointed in him or his surroundings, for it was a Shubert production. This means a lavish expenditure for mounting, pretty girls and other works of art, and the delegation of the minor details that mean so much to the most judicious and trustworthy lieutenants.

If the public is sincere in its protest against "slap-stick comic opera," they have a chance to prove it by supporting the far higher art of this Happyland. Anything so refined in coloring of costumes, and beauty of sets has not been seen in New York for many months. While the book hails between the throne of popular taste and that of Gilbertian humor, and ends by usurping neither, the music is up to the grade of the idyllic settings and, while reminiscent, has the charm of lift and swing and is distinctly gratifying to all with the finer musical taste.

The story tells of the woes of King Ecstasius, who is bored to death because every one in his kingdom of Elysia is so monotonously happy. To change this he marries them all by royal edict. The possibilities of this complication were dropped with a thud that made a yawning hole in the book. Other woes are coming fast to the King. Eighteen years before he promised to give his son in marriage to the daughter of Altinus, king of the neighboring kingdom of Altruria. This is the promised day, but Ecstasius has been deceiving his brother monarch, for he has no son, only a child who has been a girl since her birth. Altinus comes for the betrothal, and brings a fake daughter, for he is childless. The Crown Prince of the kingdom at the other side of Ecstasius has succeeded in running away with his daughter, Sylvia, and the king achieves more alliances than he bargained for by marrying the comedy princess. The plot, while weakly carried out and hampered by the too rigid adherence of filling in with the conventional number of soli, trios, duets and quartets, till it sounded like an afternoon concert, it was not marred by ragtime horrors and jammed-in specialties.

Mr. Hopper lived up to the unusual art of his score, and did not obtrude low comedy methods. He was delightfully droll and uncouthly comic. He had clever songs in "Minette, My Human Mermaid," and "A Sickenin' Sadness Sets on Me," and the house broke loose after too long suppression with the sickly sweet, when the two kings sang their duet, "How I Love Flowers." It is conceived and rendered in the drollest spirit of fooling, and they would not let them quit until after more than a dozen encores. It proved the greatest hit of the piece. One of the wittiest things of the evening was a Hopper speech between the actors. Highest honors must go to that dainty little beauty, Marguerite Clark, who had the hearts of the audience under her pretty feet immediately after her entrance. After the showman smiles of lips whose puckering strings are sadly frayed with overwork, her bubbling glee and winsome gladness seem backed by girlish charm. She is a continuous delight. They would not stop encoring her "Twas a Rose," and "Robin" songs. Ada Deaves contributed one of her cleverly droll characters and richly deserved the many laughs she won. Estelle Wentworth and Bertha Shalek were a duo of Elysian Maids of Honor and would have honored any court by their beauty. William Wolf was the confidential adviser and official keeper of secrets who can keep no secrets, in a delightfully droll and effective way. William Danforth played the King of Altruria, who has a war-loving disposition, but a musical ear to which the sound of cannon is torture. He was an able second and brilliant aid to Mr. Hopper, especially in their popular duet. Joseph Phillips played the Crown Prince of Fortuna. If his crown depended on his voice he would immediately succeed to the throne. John Dunsmuir and Carl Haydn were officers in the Elysian Hussars, and worthy leaders of a chorus of excellent voices. Both the men and women of the supporting chorus were chosen not only for fine appearance, but had that too rare quality of support, excellent voices that they used with well-trained and melodious effectiveness. If the refreshing charm of this piece means welcome, the stage of the Lyric should be Happyland for years to come.

Madison Square—The Man on the Box.

Comedy in three acts, dramatized from Harold MacGrath's novel of the same name by Grace Livingston Furness. Produced Oct. 3.

Lient. Robert Worburton	Henry K. Dixey
Charles Hindmarsh	Sydney Booth
Cdt. George Annesley	Lee Baker
Count Kathie	John Westley
Cdt. Frank Malach	James A. Sims
Magistrate Wattis	Fred W. Peters
Clerk of the Court	Dunn Wagner
Other O'Brien	Christopher Bannett
Other Gandy	C. N. Schaefer
Other Pfeiffer	Fred W. Peters
William	Charles E. Howes
Nancy Woodward	Marie Nordstrom
Mrs. Conway	Constance Adams
Connie	Lily Cartwright
Elizabeth Annesley	Carroll Nissen

Last Tuesday night saw another triumph for Manager Lawrence as a producer, and Miss Furness as a dramatist. Henry Dixey as a returning star, and Carroll Nissen in the new role of comedienne. The occasion was the production of another American comedy at this famous old theatre.

An ex-lieutenant of regulars returns home after a long absence and, as a joke on his sister, bribes their family coachman to lend him his uniform. The exchange made, the Lieutenant mounts the box and furiously drives the party home, jumps down and catches his sister in his arms and kisses her. She calls the police and has him arrested, for she is not his sister at all, but a young woman he has admired from a distance. Too late, he finds that he became mixed in the call numbers and got on the box of the wrong carriage. The play opens the next morning, when the officers at the station house are discussing their prisoner. He soon awakes and finds himself in hot water. He is brought before the magistrate in the second scene and confronted with the girl, Elizabeth Annesley. The comedy begins, for she suspects he is a gentleman (this point being a distinct stage gain on the novel). To continue the joke and her revenge she pays his fine and hires him as her coachman. Because he loves her he accepts the offered position. The farce situation is so convincingly acted by a clever company that it satisfies the mind on amusement bent, and the resulting complications are heartily enjoyed, even the melodramatic incidents of the hero's saving the life of the young woman and her father's honor. This gentleman has agreed to sell plans of our forts to a Russian spy for a much needed \$100,000. The amateur groom and butler saves

him from his own folly and wins the girl, just in time to close a very happy evening.

Henry E. Dixey played throughout with that quiet refinement and sincerity of touch that have always characterized his work. His lines were read with a variety of intonation, perfection of enunciation and skill of suggesting a wide range of underlying feeling that ever makes Mr. Dixey's elocution an object lesson to those who would perfect themselves in that rare reading which too often seems a lost art. With it all he was so quaintly droll and sympathetic that the audience was always laughing with him. A fine line of difference that marks the low lying field of horse-play from the uplands of the art of comedy. Carroll Nissen's art shining on the sunnocks of girlish life was a distinct surprise to those who are not favored with a knowledge of her sincere and versatile powers. That she is powerful she demonstrated greatly in Hedda Gabler and Letty. But her interpretation of the ingenuous love of a mischievous and dainty girlhood was a delightful revelation to the public of New York. Marie Nordstrom was charming as the breazy sister of the Lieutenant, rejoicing in the ecstasy of her first engagement. The stage needs more such thoroughbred ladies as Constance Adams, who has that rare beauty, intelligence and real refinement stage pictures of society too often lack. Sydney Booth caught the spirit of the piece and played the Lieutenant's friend with the dash and easy assurance called for by the part. Lee Baker overdid the lachrymose and failed in the art of make-up, like some of the others. John Westley was forceful and convincing, with just the right touch of foreign accent. Only those who have met Russian diplomats know how true his delineation really was. James A. Sims can always be relied upon to play with distinction and skill any part he is secured for. His colonel of the regular army was hearty and rang true to the life of outdoors and strenuous things. Duane Wagner and C. N. Schaefer were capital in bits, while the mounted cop of Chester Beccaria had that air and true ring of dialect it seemed the real thing, not acting. Fred W. Peters gave a fine touch to both his magistrate and French chef, showing that even the small parts of the Madison Square companies are selected with the utmost care. It is just this painstaking attention to detail and finely adjusted spirit of truth and conviction in interpretation and restraint in effort that is making these productions take so high a rank.

Irving Place—Spring Breezes.

Operetta in three acts; book by K. Lindau and J. Wilhelm, music by Josef Strauss. Produced Oct. 5.

Dr. Gustav Landtmann	Curt Weber
Emilie	Marion Ohla
Vinzenz Knickerbocker	Gustav v. Seyffertitz
Apolitus	Georgine Neendorff
Felix	Jacques Horwitz
Berta	Mariette Varens
Baron von Croise	Otto Meyer
Ida	Jo Hogen
Hildebrandt	Edmund Burke
Maier	Franz Erlacher
Max	Pauline Herbert
Wendel	Eduard Bartels
Dietrich	Arthur Bauer
Hallwig	Otto Boeckeler
Hildegard	Lina Abarbanell
Nazi	Willy Frey
Damaskus	Karl Knacke

A delightful entertainment marked the opening of the light opera season at the Irving Place Theatre last Thursday night. The piece, called Spring Breezes, has a rather curious history. The music consists of a number of dance tunes chosen from the work of Josef Strauss, a younger brother of Johann Strauss, the waltzing king. Words were then written for the tunes and dialogue supplied to connect them by K. Lindau and J. Wilhelm. The whole was modified into shape for presentation by Ernst Reuter. Considering the difficulty inherent in their task, the librettists have turned out a creditable book. There are a number of good farcical situations, bright lines above, and the lyrics fit the tunes well and show that the authors are possessed of an easy gift of rhyme. But the music is the thing. In describing it, it would be easy to heap laudatory adjective on laudatory adjective. Let it suffice to say that it is smooth, lively, and always tuneful. He must indeed be hard to please whose ears were not tickled by at least some of the arias. Notably pretty were the invitation to the dance, sung near the end of the second act, with a whistling refrain, and the chorus concluding the act. A pleasing quaintness is also noticeable in some of the songs. Taking it all in all, the operetta is a worthy representative of the Vienna school.

The theme of the libretto may be described by the lines "In the Spring a young man's fancy lightly turns to thoughts of love," with the addition of the old man to the category of lovers. Emilie, wife of Dr. Gustav Landtmann, a lawyer, has noticed that in the winter her husband is indifferent and cold toward her, but that as soon as Spring comes his feelings change and he again becomes her passionate lover. Unfortunately, in the latter condition his love becomes inclusive and is lavished on others than his spouse. The Doctor receives a call from Ida, Baroness von Croise, a young and attractive woman, who wishes to get a divorce from her aged husband. Already the doctor feels the influence of approaching Spring, and he is much attracted by her fair client. And now appear on the scene Vinzenz Knickerbocker and his wife, Apollonia, parents of Emilie, who come to pay their daughter and son-in-law a visit. Vinzenz, who in his time has been a gay old dog, is now, to all appearances, exceedingly decrepit. He cannot walk without support and, left alone, he falls into a smile dose. In his party are his nephew and niece, Felix and Berta, and a serving maid, a girl from the country named Hanni. Emilie confides to her mother her husband's peculiar change of feeling from season to season, and the old lady tells her that her father had at one time passed through the same transformation of feeling, but that she has succeeded in subduing his amorousness by the aid of a drug, which she promises to administer to the unsuspecting Doctor.

Spring arrives, and with it the usual access of passion. The Doctor makes love to the Baroness, and is not unmindful of Hanni, who, with city clothes, has acquired a certain amount of sophistication. Old Vinzenz, out of his wife's sight, throws off his despicability, and becomes a vigorous alert man. He pays court to Hanni, and so does Hildebrandt, one of the Doctor's apprentices. Felix and Berta, too, will and can all day long. In the last act the gay husband are discovered by their wives at an open-air restaurant, with their new flames. By accusing their wives the husbands turn the tables on them and manage to secure their forgiveness. The curtain falls on the betrothal of Felix and Berta, and of Hanni and Hildebrandt.

Herr Courted made no mistake in bringing over Lina Abarbanell, who is a great Berlin favorite. She scored a tremendous success. So capable a soubrette is not often seen in this city. Her further appearances both at this theatre and at the Metropolitan Opera House, where she will be seen during the Winter, will be watched with much interest by those who have the good fortune of seeing her in Spring Breezes. Miss Abarbanell not only sings splendidly, but she is also a finished comic actress. In her movements she is grace itself. Her face is most expressive, denoting now demureness, again the spirit of mischief, now tenderness, again boldness. In the last act Hanni's song, "I Am Not Drunk," was sung by Miss Abarbanell in a most amusing way. Each verse describes a different condition of an intoxicated person. These different conditions she denoted with never failing skill and without a touch of vulgarity. Opposite her played Edmund Burke as Hildebrandt, seen here two years ago in *The Sweet Girl*. He sang pleasingly, acted with ease, and danced gracefully. Gustav von Seyffertitz made a tremendous hit as Vinzenz Knickerbocker. He had a true Seyffertitz part, which means one allowing of horseplay. He rendered his songs with broad humor and showed himself possessed of a pair of nimble legs. Curt Weber, as

Dr. Landtmann, Marion Ohla as Emilie, Georgine Neendorff as Apollonia, and Jo Breyg as the Baroness von Croise were entirely satisfactory. Willy Frey did a waiter imitatively. The chorus sang well and the orchestra, under the able direction of Herr Bryk, did the utmost possible with the music.

Majestic—Edmund Burke.

Romantic drama in four acts, by Theodore Burt Sayre. Produced Oct. 2.

Edmund Burke	Charles Olcott
Oliver Goldsmith	Daniel Jarrett
Lord Nugent	Mac Greenleaf
Sir Hugh Vivian	Verner Clarges
Captain Galiver	Thomas David
Maurice Desmeyer	Richard Malchien
Terry	Macy Harlan
Haversham	George Brennan
Slagger Murphy	Charles Ogles
Lord Bertie	Gladys Millbourne Smith
Lord Archie	Tottie Millbourne Smith
Mickey Murphy	Edith Millbourne Smith
Mary Phillips	Edna Phillips
Miss O'Grady	Elizabeth Washburn
Gabrielle Le Jeune	Eleanor Browning
Mona	Charlotte Millbourne Smith

In the old days of dueling and fine sword play on satin knickers and silk polonaises, when men spent their days in goss gardens, their nights in ballad-making, when women sighed over the verses showered on them and were carried off by bold chargers by ardent suitors, when there was no Bernard Shaw to make one irritably question one's own comprehension, no stern public urging youth to strenuous commercialism, in those carefree stage-life days, there came into England, from John Bull's other island, a young prophet. Perhaps the real Edmund Burke spent more of his time in essay-writing and speech-making, less in versifying and planning Indian pow-wows with pretty children, than did the stage Burke of Olcott, who scales rose-covered walls to make love in rich Irish brogue to Mistress Mary, and who plays a little, jests much, and who flouts villains with a dash worthy of the actor's Fourteenth Street training, but, if the real Burke did none of these fascinating things, the more's the pity for him. And should any one prefer the author of the "Essay on the Sublime" to this charming figure, why, down with the renegade, the audience would say. Let him spend his evenings in dusty, Comstock-occupied libraries and not venture into the well-filled Majestic.

The author, Theodore Burt Sayre, has taken many liberties, naturally, with the life of the English statesman, but has built up a vehicle well calculated to carry Mr. Olcott into popularity. The leading role is fashioned in the old cut that fits this star so well. He knows when a style is becoming and is sensible enough not to wish to change it with every incoming fashion the dramatic shape may offer. Scope has been given to his talents as comedian, singer and romantic actor in the course of the four acts, which are constructed with clever craftsmanship in the tricks of melodrama.

The story begins with the life of Burke at the time he came to England a poor, hopeful young adventurer, and entered into the family of Lord Nugent as tutor. There he writes Lord Nugent's speeches for him and brings much credit to the old nobleman's name and a full purse to his own pocket. He sells an occasional essay to the booksellers and chums with Oliver Goldsmith. All goes well until he loses his heart to his patron's pretty daughter and presumes to tell her of it. His suit prospers with the beloved one, but a Sir Hugh Vivian, a rival, brings the father of the scene at the very moment of the declaration, and Edmund Burke finds himself without a situation. The culprit Mary is locked up until she finds penance. She is released and immediately seeks her lover. He is living in a garret with Goldsmith. England had not reached America's present state of appreciation of home talent, and Oliver's play, *She Stoops to Conquer*, was going begging as have good plays before and since. Edmund begs Mary to escape to Ireland, where they'll live in a cottage as sweet as a lump of sugar, and about the same size." Her father visits Burke, Mary hides in the big chair, and is alone when Burke accompanies her father in his chair. It is then that no less person than Frederick, Prince of Wales, escaping from one escapade, sees her and, fancying her for his own, has her kidnapped and carried to his "Love Nest." Burke, on his return, wild at the abduction of his sweetheart, recklessly promises the maid, Gabrielle Le Jeune, anything she may ask when she offers to tell him information of Mary's whereabouts. He reaches the "Love Nest" and, by sword bouts worthy of James K. Hallinan, rescues his lady love from her royal captor. Next he proceeds to defend the Prince against a gang of ruffians who would abduct him. In return the Prince promises the production of Goldsmith's comedy and for himself a seat in the House of Commons.

In the fourth act we find the Prince has, unlike many of his kind, kept his promise. Goldsmith is enjoying the plaudits of the public, and Edmund Burke, the idol of the people, the wonder of Parliament, has arrived. He has driven with the great Pitt, has had audience with the King himself. But the course of true love had not run smooth. An obstacle to his happiness had appeared in his promise to Gabrielle. The French girl had asked no less payment than to be made Burke's wife. Her wish was not for love nor for money, but social ambition, and she saw in herself the wife of the future leader of English politics. She would hear of no alternative, listen to no persuasion. When every expedient had been tried, every inducement failed, at the very last hour of grace, when his honor demanded the fulfillment of his pledge—for

"I could not love thee, dear, so much
Loved I not honor more."

he tells Mary—as the bride herself entered to claim an unwilling groom, release comes in the reappearance of Gabrielle's husband, the French Desmeyer, who claims Burke's protection and reveals his relationship. So the statesman wins his "Miss Mary," and with her the tardy consent of the apocryphal father.

The play is full of witty lines and Irish repartee, especially the first act. The setting is picturesque and, if the episode of the children is dragged in, its effectiveness and charm are its own excuse. Mr. Olcott acted with dash and spirit, and sang his songs so sweetly that Mary Nugent's was not the only heart won during the performance. "Miss Mary" seemed to be the favorite of his new compositions and, by its catchy, lilting quality, bids fair to be a popular success. The "Little Bird's Story," "Your Heart Alone Must Tell," and the old favorite, "Sailing," called for repeated encores. Daniel Jarrett played Goldsmith with moments of real sympathy. Mac Greenleaf made a handsome and graceful villain as the Prince of Wales. In his moments of rage Verner Clarges, as Lord Nugent, was good, at other times he was



IN OTHER CITIES.

SAN FRANCISCO.

Ethel Barrymore at the Columbia Sept. 28-9 in Sunday had a most successful week. The critics praised her work and the audiences were pleased with the performance.

At the Majestic 26-1, Barney Bernard is appearing in *Him That Mayor*, a burlesque on the political situation in San Francisco. It is extremely funny and drew good houses. Mr. Bernard is well suited to the comedy role and creates a great deal of fun. Next week, Thelma.

The Grand Opera House 26-1 has Charles Taylor's co. in *Held for Ransom*, a rattling good melodrama and well acted. Next week, Arizona, presented by Horace E. Cooley.

The Central 26-1 has a sensational and great scenic production of *Escaped from the Harem*; all the favorites are in the cast, and Mershall and Miss Elmore have very good roles. Next week, *The Light- house* by the St. Louis.

The season of grand opera at the Tivoli is the most successful given here. The singers are better than we have had in many seasons, and many novelties are to be given before the season is over. Tettazzini is still the reigning favorite, with Salasina a close second. Traviata, *The Masked Ball*, Cavalleria and Pagliacci, and Mason were given this week, and not a seat was to be had for any performance after the opening of the sale. Next week, *The Barber of Seville*, Manon Lescaut, Traviata, *The Masked Ball* and *Pagliacci* will be given.

At the California The Merrymakers Burlesques 26-1. The Saturday and Sunday business of this house is something tremendous. There are many good features, and the dancing is particularly good. Next week, Williams' ideals Extravaganza co.

White Whittelsey, at the Alcazar, 26-1, is in his last week in the charming play, *The Last Appeal*, in which he appears as the Crown Prince. The houses have been packed to the doors this week and all his admirers have been showering applause upon him. Harry Byers and Miss Watson deserve praise for their work. The new co. will open in the Eternal City, with Lucia Moore, the new leading woman, as Rossi, and Charles Waldron, the new leading man, as Rossi. OSCAR S. FRANK.

MILWAUKEE.

Sergeant Bruce, with Frank Daniels in the title-role, opened a four nights' engagement at the Davidson 1. The fact that Frank Daniels is starring in this musical vehicle, and also the fact that Milwaukee was favored with a No. 1 co., served to completely fill the theatre—something unusual for Sunday night. The reception according to Mr. Daniels, his first appearance was one that he could well be proud of. Ezra Kendall in the Barnstormer, four nights, commencing 8.

The Bijou, as a week's offering, commencing Sunday matines 1, offers *How Hearts Are Broken*. The play is correctly named, the melodramatic features being very sensational, to say the least, the piece abounding with enough weeping and wailing to satisfy the exacting of the Bijou clientele. Langdon McCormick has written the music so that it is no doubt left in everybody's mind as to how hearts are broken. The old New England scenes have been faithfully portrayed, and although some of the characters are greatly overdrawn, nevertheless they seemed to please the large audience, both matinee and evening. Eugene Bassner, who plays the heroine, is a very handsome woman, showing a great deal of emotional power, and playing the part in a natural manner. Edwin Dudley, in the character part of the old light-house keeper, is very good. F. Howard Lang as prosecuting attorney would be excellent if he could manage his desire to overact in certain of the climaxes. Among the others worthy of mention are George D. Mackey, Erwin Crane Wilbur, R. Brandon Mitchell and Lillian Rosewood. The play has been given a good scenic dress, and the manner in which the various situations and climaxes are met is self-evident of good stage-management. Texas 8-15.

Gay New York opened matines at the Alhambra 1 to fair business. While not boasting of much of a plot, there is a thread of story running through the entire play which tends to keep the interest and form a basis for a number of catchy musical and dancing specialties. Dan Mason, a comedian of well-known ability, in the character of a German business man, is very amusing, and is supported by a good co. and a finely costumed chorus. Among those worthy of mention, and necessary for the full attainments of the fun, are Charles E. Foreman, Edward Brennan, W. R. Jennings and Theodore Peters, constituting the male contingent. Among the women are Louise Sandford, who plays opposite to Mr. Mason; Lillian Hoerlein, who sings several pleasing numbers, and Kathryn Bartlett, who renders several dances very charmingly. The Show Girl 8-15.

The Holy City was revived at the Academy Monday evening 2. This play was presented at the Academy last year, its revival at this time being made to appease the demands of the public. The play has been mounted by Mr. Thanhouser with a lavish hand, no expense being spared in the scenic embellishments or the costuming. The parts, of course, are in different hands, and it can hardly be said that the company, as a whole, does the play as well as the old company. A number of the younger actors are given more prominent parts, and it is pleasing to note that the do them fit justice. Special mention should be given Mr. Raussos for his characterization of King Herod. A. H. Van Buren is good as John the Baptist. Edgar Baume is good as the Roman politician. De Witt Jennings and Joseph Dailey score in their respective parts. N. Sheldon Lewis in the part of Judas was good, although he did not appear to be entirely at ease. This defect will undoubtedly be remedied by a few performances. Evelyn Vaughan as Salome was acceptable, but one's imagination must be stretched to imagine her as a skirt dancer. The audience, however, without exception, adequately rewarded. Play Without a Name 9-16.

Falset presented *Die Stadtstaeter*, a comedy treating in a satirical manner of modern politics supposed to exist in a political campaign. Some of the new players secured by Manager Wachner this season availed themselves of this chance to demonstrate their ability in comedy lines. Das Glas Wasser 4.

Burton Holmes commences his lecture course at the Pabst Theatre 10.

The first English attraction at the Pabst will be The Geese of Gack, direct from the Garrick Theatre, Chicago, three nights and matinee, beginning 19.

A. L. ROBINSON.

DETROIT.

Marie Cahill in her new vehicle, *Moonshine*, played to good business at Detroit Opera House Sept. 23-20. This sprightly comedienne has long been a prime favorite here and the local press had many good things to say of both play and players. Associated with Miss Cahill are Sadie Harris, Dick Temple, Frances Gordon, Eleanor Lawson, Roy Atwell, William Ingerson, George Roban, Clara Palmer, H. R. Roberts, and Frederick Partridge.

One of the most satisfactory productions of *The Merchant of Venice* ever given here was that offered by E. H. Sothern and Julia Marlowe at Detroit Opera House 2 and 3. Like all the Sothern productions, it was elaborately staged. *The Taming of the Shrew* is the bill for 4, to be followed by Blanche Walsh in *The Woman in the Case*, who in turn will be succeeded by Digby V. Bell in *The Awakening of Mr. Pip* 12, the Detroit Opera House remaining dark for first half of week 9.

The Grafter, current at the Lyceum Theatre 2-7, is a new farcical comedy by Edward Milton Royle through which we are introduced as an independent star to our old friend Hap Ward. So popular is this old-time comedian that long before the opening hour standing room only was at a premium. The piece is solidly built, has something of a plot and is of the brand that will appeal strongly to popular priced houses. Mr. Ward's own efforts are away above what he has previously offered, his admirers and he are to be congratulated on the success he achieves.

The principals engaged are Miss Thompson, William Maxwell, Charles Burdett, William Friend, Tony Williams, and last, but by no means least, Lucy Daly, who officiates in the dual role of the deserted wife of the Grafter and Phoebe, the servant. She well carries the applause showered upon her for her clever dancing, catchy songs, well sprinkled with local hits, and her wonderful make-up, which is decidedly original. The chorus is well able to keep up its end of the performance. Rose Melville in *The Hopkins* will follow here for week 8-14.

The Livingstone Arrives and leaves at the Whitney Theatre week 1-7 and the mighty crushes bear testimony to its immense popularity here. The co. this season is more than ordinarily capable and numbers Taylor Carroll, Helen Vaughan, F. G. Catton, Wilber Collins, Ed Allen, Hod Weston, Minnie Wilson, and Clarence Bellaire, who succeeds Go-Won-Go Mohawk, besides some full-blooded Indians who lend realism to the proceedings. The Smart Set is next booking here.

For the closing week of the Livingstone co.'s engagement at the Lafayette Theatre they offer 2-7 a dramatization by Eddie Abramson of Marie Corelli's famous story *Triloma*, which also marks its presentation in this city. It is quite the most pretentious of this co.'s undertakings and is a fitting wind up to a season that in the main has been successful. The scenery is very pretty and faithful to the locale of the story. The cast includes Vall de Vernon as Thelma, Stanley Johns as Lord Errington, G. O.

Robinson as Goldmar, Louis Western as Lorrimes, Channing L. Southern as Sigurd, Du Prez Howe as Pierre, G. W. Roche as Sandy McFarlane, Joseph Vale as Lord Winsleigh, Kitty Cameron as Britta, Lorraine Keene as Lady Winsleigh, and Genevieve McCloud as Violet Vale.

The Lafayette Theatre will now pass into the hands of the anti-trust people, who have leased it for a term of years from Dr. Campbell, the owner. This is certainly good news for Detroiters, who have been longing for a few years from some many independent celebrities to ascend the trust which governs our principal theatres here. A. FRANCIS.

INDIANAPOLIS.

The S. R. O. sign was out early in the evening of the Little Johnny Jones performance Sept. 26 at English's. His fame in this musical play had preceded him, and was eager to see George Cohan in his eccentric dances—of which, by the way, he was not very liberal—and to hear "The Yankee Doodle," and "Give My Regards to Broadway," both of which made his hit. The production was done in a simple, clear-cut manner, and the cast was good, though the vocalists were not equal to the stars. The girls were well dressed, and the chorus was good-looking and beautifully costumed, and altogether it was a most attractive entertainment. E. H. Sothern and Julia Marlowe followed 29, presenting *The Merchant of Venice* to a large and appreciative audience. Fay Templeton in her new play, *Forty-five Minutes from Broadway*, came next with two performances 30, playing to fair houses.

A good sized audience welcomed Blanche Walsh in her latest play, *The Woman in the Case*, at English's 2. There was much applause and many curtain calls, especially at the close of the third act. The Sho-Gun 27, in Toyland 10, 11. Faversham in *The Squaw Man* 19, 20.

Young Buffalo, King of the Wild West, with a group of real Indians from an Arizona reservation, thrilled and kept the large audiences on a nervous tension throughout the engagement at the Park 28-30. In coming from Toledo the co. was delayed by a break in the engine and arrived over an hour late, to find a S. R. O. audience waiting patiently for something to start.

The Show Girl, with a good looking chorus in pretty costumes, tuneful music and an Indianapolis girl and favorite, Hilda Thomas, in the leading part, played a successful engagement at the Park 2-4. Raymond Belmont and Esther Wallace had good voices, Grace Cummings, the Mason Sisters and the Kaufman Brothers provide the dancing, and John Mylie, Lon Hall, Bert Easton, with Charles E. Faror as the cat, furnish the fun. Shadows on the Hearth 5-7. Secret Service Sam 9-11.

Thelma is the offering at the New Indians 2-3, with May Bonner in the title-role supported by Sam Stevenson, Albert West, C. C. Callahan, Franklin Sibley, Francis Joyce, Neilia Willard, Frances Morris, Miller, Willard Nelson and Clara Summers.

A big production of *The Talmess* by the Heimann-Webb co. of St. Louis, will be given at English's 5 for the entertainment of the delegates and visitors attending the national convention of the Alliance of German Societies held here this week.

Henry Ellsworth's pictorial reproduction of Oberammergau will be given at English's, afternoon and evening 15.

Lenta Fulwell, formerly of this city, who recently went to Cleveland with her parents for residence, has become a member of the Vaughan-Glaser Stock co. at the Colonial Theatre in that city. Miss Fulwell studied with Mrs. Harriet Prunk in this city, and showed much dramatic ability.

PEARL KIRKWOOD.

NEW ORLEANS.

The Stock co. at the Grand Opera House presented *The Belle of Richmond* 1-7, with Laura Nelson Hall, the new leading woman, in the title role. The occasion also served to introduce Julia Booth, who will in future play heavy roles, but on this particular occasion she assumed successfully a light ingenue role. Both of the newcomers have ability and beauty and will be seen to better advantage in subsequent plays.

As the *Belle of Richmond* Miss Hall did nothing to be desired, and she has stamped herself in the opinion of the community as an actress far above average. Frances Whitehouse in the sombre part was clever, and James J. Farrell in the hero part was painstaking and satisfactory. Louis Morrison as an old Kentuckian did a clever piece of character work, and his makeup was splendid, and Maurice Wilkinson did the villain well. Lillian Dix added much to the comedy element of the play. Frank Sylvester, who is always clever, was seen to good advantage, and James Spottwood and Hal Donohue were intelligently cast. A Modern Mandolin 1-12.

The Baldwin-Melville Stock co., at the Lyric Theatre, put on *The Conqueror* of Africa 1-7, which was a very melodramatic character. The play seemed to be what the patrons of the house wanted. Lester Longman and Thais Magrane assumed the principal roles and did creditable work. John T. Dwyer as the villain was effective. Guine Socola, Miss Osa Waldrop, and L. O. Hart did the comedy work capitally. Emilie Melville did a good piece of character work and is always to be relied on. Large audiences were in attendance during the week.

Tracked Around the World 8-14.

The Klymax Theatre, under the management of Will A. Miller, opened its season Oct. 1, with *Cowgirls* 1-4, and *Arraignment of Wit* 1-7, which was a very melodramatic character. The play seemed to be what the patrons of the house wanted. Lester Longman and Thais Magrane assumed the principal roles and did creditable work. John T. Dwyer as the villain was effective. Guine Socola, Miss Osa Waldrop, and L. O. Hart did the comedy work capitally. Emilie Melville did a good piece of character work and is always to be relied on. Large audiences were in attendance during the week.

A Fight for a Fortune 5-7.

The Greenwall Theatre, under the management of Henry Greenwall, opens Oct. 8, with the Knights of the Red Garter as the feature.

J. MARSHALL QUINTERO.

KANSAS CITY.

The week of 1-7 ushered in the annual Fall festivities, and with ideal weather the event promises to be a grand success in every way.

The Prince of Pilsen was the Willis Wood attraction 1-7 and proved a most appropriate offering for carnival week. The production is fully up to original standards in every way and was thoroughly enjoyed by large audiences at each performance. *Piff! Paff!* Poff 8-14.

Sky Farm held the boards at the Auditorium 1-7 and played to capacity throughout the week. Master Rice appeared in the title role, and with the faithfull Tigre, impersonated by Arthur Hill, formed a pair that as single producers are hard to beat. The Runaway 8-14.

Sky Farm held the boards at the Auditorium 1-7 and played to a big week's business, and was thoroughly enjoyed by all. Crystal Willette handled the leading role in a most admirable manner and won much applause. *Hoity Toity* 8-14.

Her First False Step was the Gillies offering 1-7 and proved a most popular attraction for the carnival week. Daily matiners were given, and the week's business will doubtless be one of the largest in the history of the Gillies. Principals in the co. included J. Edwards, John Dale, Albert Dale, Charles McGrath, Will F. Granger, Fred Wright, Willie Barrows, Walter Harrington, E. C. Stickland, Grace Chidler, Jose Sullivan and Pauline Paul. The production was appropriately staged. *The White Slave* 8-14.

The First False Step was the Gillies offering 1-7 and proved a most popular attraction for the carnival week. Daily matiners were given, and the week's business will doubtless be one of the largest in the history of the Gillies. Principals in the co. included J. Edwards, John Dale, Albert Dale, Charles McGrath, Will F. Granger, Fred Wright, Willie Barrows, Walter Harrington, E. C. Stickland, Grace Chidler, Jose Sullivan and Pauline Paul. The production was appropriately staged. *The White Slave* 8-14.

The Prince of Pilsen was the Willis Wood attraction 1-7 and proved a most appropriate offering for carnival week. The production is fully up to original standards in every way and was thoroughly enjoyed by large audiences at each performance. *Piff! Paff!* Poff 8-14.

Sky Farm held the boards at the Auditorium 1-7 and played to capacity throughout the week. Master Rice appeared in the title role, and with the faithfull Tigre, impersonated by Arthur Hill, formed a pair that as single producers are hard to beat. The Runaway 8-14.

Sky Farm held the boards at the Auditorium 1-7 and played to a big week's business, and was thoroughly enjoyed by all. Crystal Willette handled the leading role in a most admirable manner and won much applause. *Hoity Toity* 8-14.

Her First False Step was the Gillies offering 1-7 and proved a most popular attraction for the carnival week. Daily matiners were given, and the week's business will doubtless be one of the largest in the history of the Gillies. Principals in the co. included J. Edwards, John Dale, Albert Dale, Charles McGrath, Will F. Granger, Fred Wright, Willie Barrows, Walter Harrington, E. C. Stickland, Grace Chidler, Jose Sullivan and Pauline Paul. The production was appropriately staged. *The White Slave* 8-14.

The Prince of Pilsen was the Willis Wood attraction 1-7 and proved a most appropriate offering for carnival week. The production is fully up to original standards in every way and was thoroughly enjoyed by all. Crystal Willette handled the leading role in a most admirable manner and won much applause. *Hoity Toity* 8-14.

J. D. T. KEEDY CAMPBELL.

MONTREAL.

E. S. Willard opened his engagement at His Majesty's in David Garrick 2 to a large house. He was in fine form and gave an exceptionally good performance. The number of his old company—Harrington, Harry Carr and Ernest Stallard—are still with him. His leading lady, Alice Lennon, deserves special mention for her artistic work. During the week The Middleman, The Brighter Side, The Professor's Love Story and Tom Finch were given. The Dragon Fly 9-14.

At the Academy Jos. Murphy appeared in his perennial successes *Kerry Gow* and *Shane Rue* to fair business. The company as a whole is mediocre. W. T. Sheehan and John Dale doing the best work. Lewis Morrison in *Pauline* 21.

Papineau, a patriotic drama by Canada's poet-laureate, was produced at the Théâtre du Parc. The play is very good, but lacks continuity and action. Paul Casgrain was a good Papineau and received a warm welcome, as this was his first appearance this season. J. D. Tongas, G. Dane and M. Menasot contributed very clever character sketches. Doris Jouhe was an excellent Geo. Laurier and Miles Myrdil did fine emotional work as his sister Rose. *A Perpetual* 9-14.

Mrs. Helene Gagné made her debut at the Nationalities week 1-7 and the mighty crushes bear testimony to its immense popularity here. The co. this season is more than ordinarily capable and numbers Taylor Carroll, Helen Vaughan, F. G. Catton, Wilber Collins, Ed Allen, Hod Weston, Minnie Wilson, and Clarence Bellaire, who succeeds Go-Won-Go Mohawk, besides some full-blooded Indians who lend realism to the proceedings. The Smart Set is next booking here.

For the closing week of the Livingstone co.'s engagement at the Lafayette Theatre they offer 2-7 a dramatization by Eddie Abramson of Marie Corelli's famous story *Triloma*, which also marks its presentation in this city. It is quite the most pretentious of this co.'s undertakings and is a fitting wind up to a season that in the main has been successful. The scenery is very pretty and faithful to the locale of the story. The cast includes Vall de Vernon as Thelma, Stanley Johns as Lord Errington, G. O.

cais, J. Prevost, and Mlle. Biensait gave capital performances. Hardon's *Fernande* 9-14.

Le Joie Fait Peur and *Le Voyage de M. Perrichon* formed an interesting double bill at the National. In the former chief honors went to M. Lombard and Madames Vasse and Vehry and in the latter M. Fertin, Mlle. Vasse and Madames Neuillet and Doucet were chief scorers. Jacques L'Honneur 9-14.

The Innocent Madis Burlesque co. is the attraction at Victoria Rink 2. W. A. TREMAYNE.

AL. DOLSON, Manager, PORTLAND EXPOSITION and PAIN'S GORGEOUS PACIFIC COAST TOUR

PAIN'S FIREWORKS SPECTACLE "LAST DAYS OF POMPEII"

Special Train
12 cars
300 People

AT LIBERTY AFTER NOV. 15,

Address, 12 Park Place, N. Y.; 17 and 19 Mich. Ave., Chicago; or Manager "Pain's Pompeii," MIRROR Route.

co. and business. Dora Thorne 27; good co.; poor business. Mrs. Wiggs 29; excellent co.; S. R. O. Star Show Girls 1. When Knighthood Was in Flower 18.—ITEM: The total receipts for May Howard were \$47.

POCATELLO.—AUDITORIUM (G. A. Hanford, mgr.): The Chaperones Sept. 28, to advanced prices and S. R. O. Why Women Sin 5.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (Geo. W. Chatterton, mgr.): The County Chairman 25; good co.; very good business. A Little Outcast 27; fair co.; fair sized audience. The Little Minister 28; fair co.; to small audience. The College Widow 29; excellent; delighted; S. R. O. Big Hearted Jim 1; good co.; pleased two good houses. The Royal Chef 2-3. Haverly's Minstrels 4. Punkin' Husker, 3-4 (midnight matinees). Home Folks 5-7. Dockstader's Minstrels 8.—GAELIC THEATRE (Smith and Burton, mgr.): Splendid Bill, drew well, week of 25. The Princess' Lamp, Wave Cummings, Harris and Da Lona, 10. Old O'Day, Four Dancing Harrises and Kinematograph pictures. Pain's spectacle, The Fall of Port Arthur, 2-7.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): The Little Minister Sept. 25, to fair attendance. The County Chairman 26; pleased a good house. The Show Girl 26; good house, co. good. When Johnnie Comes Marching Home 26; to fair attendance. Big Hearted Jim 2. Pif! Paf! Pouf! 2. Egypt's 4-6. Ingomar 7. The Geese of Geck 8. The School Girl 10. Desorted at the Altar 12.—**BIJOU** (A. Shagford, mgr.): Vanderville; good business; Brother and Sister Le Page, Antonio Perri, Lola Stanton, Sanford and Burlington, kindred. Pain's Fall of Port Arthur, 28-30, to large attendance.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.); Homer V. Alvey, res. mgr.); The Show Girl Sept. 27 pleased large house. Joseph De Grasse in Richelieu 4. Murray's Moving Pictures 6. Holden Brothers' Deserter at the Altar 8. Vogel's Minstrels 11. Howland and Clifford's Life of Dora Thorne 12. Martin and Emery's Parafial (in English) 14. As Told in the Hills 15.—**STAGHORN-CHOIR HALL** (C. E. Knorr, mgr.): From Hellhoff's Alpine Toddlers 10. 11.—ITEM: An Internment Home is being completed to this city from the south and is expected to greatly help the Broadway houses.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, mgr.); Wills Musical Comedy co. Sept. 25; to fair attendance. Two Old Croonies 26; to fair attendance. Little Minister 28 to excellent; every seat taken. Little Minister 29 canceled. What Women Will Do 30 and Runaways 2 canceled; to appear later. Well's Band 8. Mummy and the Humming Bird 9. Geese of Geck 10. Williams and Walker 12. Bob Fitzsimmons 13.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrison and Co., mgr.); W. L. Bushy, res. mgr.); The College Widow Sept. 27 to S. R. O.; excellent cast and production; well pleased audience. The Holy City 20; good business; pleased. The Van Dyke Eaton co. 1 in Struggle for Gold and Across the Desert; large houses; good satisfaction. Holty Toly 6. Dainty Duchess 7. His Highness the Bey 8. Haverly's Minstrels 10. Alice Fisher 11. The School Girl 12.

WAUGANAN.—SCHWARZ THEATRE (Wimfield, Howland and Clifford, lessees and mgrs.); Charles A. Takacs, res. mgr.); Royal Slave Sept. 27; good co.; good house. Holty Toly 1; excellent co.; full house. The Show Girl 7. What Women Will Do 8. On the New Minister 12. His Last Devil 17.—ITEM: George Millmore, Waukegan man, opens at Waupaca, Wis. 7 with his Van Winkle co. of his own. He is a capable actor.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgr.); The College Widow Sept. 29; S. R. O.; house out in advance. Pif! Paf! Pouf! 20; very good co.; many encores demanded; two big houses. No Mother to Guide Her 1 pleased Sunday patrons; large audience. Home Folks 2-4; extra big production; finely staged; large, capable co.; medium houses. Haverly's Mastodon Minstrels 6. Deserter at the Altar 7. Dora Thorne 8. Alice Fischer 9.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.); The Little Outcast Sept. 25; fair house and co. Last Rose of Summer 26; good house; excellent co.; Louis Foster deserves special mention. Little Minister 27 pleased two fair audiences. The College Widow 28; S. R. O.; fine co. and performance. Parafial 16. Charles E. Hanford 18. Little Johnny Jones 20.

BELVIDERE.—DEIRTHICK'S OPERA HOUSE (William H. Deirthick, mgr.); Parafial 3; splendid, to large house. Our theatregoers had an opportunity to witness the initial performance of Parafial as adapted by William L. Roberts. Mr. Roberts was unable to attend. The Seminary Girls of Miss Taylor Miss Hampton will call upon him to play the part of Kundry. What Women Will Do 6. Holty Toly 7.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connor, mgr.); Calumet Stock co. presented Southern Tuesdays 24-30; co. very good; houses fair. A Little Waif 1-8; houses very good; co. excellent. Love and Honor 8-14.—**UNIQUE THEATRE**: This house was sold by Cornfield and Lowenstein, managers to the Vaudeville Theatre Co. Opened 1 with good vaudeville.

PARIS.—SHOAFF'S OPERA HOUSE (A. G. Shoaff, mgr.); The Show Girl Sept. 28 to very large audience; everybody pleased; Hilda Thomas made a hit. Howe's Moving Pictures 29 to fair house; best moving pictures ever here; a return date is booked. Hart's Novelty co. 3. Well's Band 7. Wife in Name Only 12. Stetson's U. T. C. 18. Mr. Whitehead in The Mummy and the Humming Bird 17.

ALTON.—TEMPLE THEATRE (W. M. Savage, mgr.); Buster Brown Sept. 25; good house; pleased. Sky Farm 26; fair attendance and co. John A. Preston in Ingmar 30; good house; good co. The Fair Wedding 1; good business. Well's Band 6. The Mummy and the Humming Bird 8. Wife in Name Only 9.

GALVESTON.—AUDITORIUM (Dr. L. T. Dorsey, mgr.); Holty City Sept. 25; house and performance excellent. Pif! Paf! Pouf! Sept. 28; excellent; capacity. No Mother to Guide Her 2; good house. Under Southern Skies 3; good advance sale. Dora Thorne 4. Alice Fisher in School for Husbands 10. Parafial 12.

MORRISON.—THEATRE (A. L. Lewis, mgr.); Walker Whiteside in David Garrick's The Love Sept. 19; good business; best attraction ever in the house. Von Yonson 22; deservedly light business. Dora Thorne 27; satisfaction; light business. Holty Toly 2; S. R. O.; splendid satisfaction. The Parades 11.

OLNEY.—HYATT'S OPERA HOUSE (E. K. Bower, mgr.); Rip Van Winkle Sept. 30; poor co. and business. My Wife's Family 2; one of the best comedies ever seen here to a delighted large audience. The Great Lewis Picture Machine 11. Martin's U. T. C. 2.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.); Vogel's Minstrels 27; very good co. to fair house. George Evans, and he was greeted by a packed house. The Two Little Waifs 30, to a good business. Our New Minister 8. Ingomar 14.

ROCKFORD.—GRAND OPERA HOUSE (George O. Peck, mgr.); The Runaways pleased a large house Sept. 26. A Royal Slave 28; fair house. Alice Fisher 4. Parafial 6. What Women Will Do 7. Dan isti Fully 10. The Wayward Son 11.

WEST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.); The Punkin Husker Sept. 30; light business. The Rajah of Bhong 1; fair attendance and co. Spy of Gettysburg (local) 4. 5. Howe's Pictures 11, 12. The Fatal Wedding 15.

BLOOMINGTON.—GRAND OPERA HOUSE (F. P. Cunningham, mgr.); When Johnnie Comes Marching Home Sept. 28; excellent performance to very small house. Under Southern Skies 30 to large houses. Pif! Paf! Pouf! 2. Two Little Waifs 5.

BEARDSTOWN.—GRAND OPERA HOUSE (C. P. Cunningham, mgr.); Lincoln J. Carter in The Last Round of Summer Sept. 27; excellent co.; very good attendance. Ingomar 8.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgr.); Hart's Boston Novelty co. Sept. 27

to small business. Two Little Waifs 29 to fair business. What Women Will Do 3 to medium business.

CHARLESTON.—THEATRE (T. Chambers, mgr.); Poyey from Poeyville Sept. 28; fair co. and business. What Women Will Do 29; good co. and business. Joseph De Grasse in Richelieu 3.

LA SALLE.—ZIMMERMANN OPERA HOUSE (R. C. Zimmerman, mgr.); Under Southern Skies 1; drew packed house; entire satisfaction. Our New Minister 2.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.); Pitt. Pat. Pouf Sept. 27; good co.; large and enthusiastic house. Dora Thorne 5. Mid-night in New York 10. Well's Band 14.

PARA.—NEW GRAND (J. F. Given, mgr.); The Little Minister Sept. 29; fair co. and house. Hart's Vaudeville 2. Ingomar 9.

PONTIAC.—FOLEY'S OPERA HOUSE (R. D. Foley, mgr.); What Women Will Do 28; fair performance to good audience. Deserter at the Altar 3.

MATTOON.—THEATRE (Chas. Hogan, mgr.); The Show Girl Sept. 29 (local); pleased S. R. O. What Women Will Do 30; pleased good business.

GALESBURG.—AUDITORIUM (G. T. Dorsey, mgr.); Pitt! Paf! Pouf! Sept. 28 to S. R. O.; good performance.

CLINTON.—RENNICK OPERA HOUSE (L. C. Sabin, mgr.); Lynn Howe's moving pictures 4.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.); The Sign of the Four Sept. 28; good satisfaction to large house. My Wife's Family 29; to fair business. The Parades 30; good house and audience.

DETROIT.—THEATRE (Mabel Dixie in the title role was excellent. Bunting's Jolly Pathfinders in 1917 opened to big business in From Sire to Son. Auditorium (Harry G. Sommers, mgr.); Harry Jackson in Rip Van Winkle 25 to fair house. The Kitton's Band 29 pleased two fair houses. Haverly's Minstrels 30 failed to satisfy two good houses. Porter J. White in Trilly 2. Daniel Sully in Our Pastor 7.—ITEM: E. J. Welsh, of Grand Rapids, formerly of the Grand Rapids "Herald," is looking after the interests of the Oliver and Auditorium during illness of W. C. Ledner.

TERRE HAUTE.—GRAND (T. W. Bartholdt, Jr., mgr.); Howe's Moving Pictures Sept. 24; good house pleased. Johnnie Comes Marching Home 25; to fair business. The County Chairmen 27; good house pleased. Little Red Schoolhouse 28 pleased good house. The Show Girl 1. Across the Pacific 2. Paris by Night 4. 5. Two Little Waifs 6. Haverly's Minstrels 7. Some's Band 8. Her Wedding Day 9. 10.—**COLISEUM** (Bronson Brothers, mgr.); Little Minister 30, pleased good houses matinee and evening. Drake Stock co. 2-7.—ITEM: The Little Minister co. strangled after performance Sunday night. The Drake Stock co. have consented to give the co. a benefit Wednesday evening.

FORT WAYNE.—MAJESTIC THEATRE (M. E. Rice, mgr.); The Eleventh Hour Sept. 22, 23 pleased good house; The Four Hunting 26; fair performance and house. Gay New York 27; good house pleased. Isle of Spice 28; packed; S. R. O.; excellent co. delighted audience. Haverly's Minstrels 29 pleased fair house. Texas 30, matinee and evening; good production; big business. Waifs of New York 2. 3. The Gambler 4. School Girl 5.—**MASONIC TEMPLE THEATRE** (Frank E. Stouder, mgr.); Imperial Stock co. opened 25; packed house remained weak; fair business. High-class Vanderville opened 2 to packed house.—**ST. JOSEPH** THEATRE (W. T. Brooks, mgr.); Vanderville 26-30, fair business.

ALEXANDRIA.—OPERA HOUSE (William H. Lippincott, mgr.); A Little Outcast Sept. 14; good performance to good house. The Little Red School House 16. The Four Hunting 16; Alice Jean Sprucely 20. The Old Clothes Man 28; excellent co. to good house. The Sign of the Four 27; good co. and performance to best house of the season. Alvin Joslin 3. Dora Thorne 18. One of the Many 7. Black Crook 16.—ITEM: Local merchants are arranging a Fall carnival; prizes will be awarded 18, 19.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.); When Johnnie Comes Marching Home Sept. 28 drew very fair house; performance to good house. The Show Girl 29 to fair house. Fish Stock co. 2-6. In the World in Motion 7. The Royal Chef 7. The World in Motion 9-13.—**PEOPLES** (Pedley and Burch, mgrs.); Wife in Name Only 1; fairly pleased two houses. Bryant's Extravaganza co. 5-7. Her Wedding Day 8. Howard-Dorsey co. 14. Why Girls Leave Home 15.

KOKOMO.—SIPE THEATRE (C. H. Havens, mgr.); Isle of Spice 9. Dora Thorne 10. A Gentleman by Day 11. Holty Toly 12. The Gambler 14. A Trip to Egypt 15. At Piney Ridge 16.—**CHRYSALIS** (W. E. Finley, local mgr.); Vanderville week 2-7. Fred Fordham, the Bumblies, Hassel Good, Mackie, Tashier and Mack, and the kindred. Week 9-14: The Evans Trio, the Scrantonians, Brady, Hassel Good, and the kindred.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.); The Little Red School House Sept. 29; excellent co. to good house. The Sign of the Four 27; good house; performance to good house. The Royal Chef 28. The Seminary Girl 4. Wedded and Parted 5. Alvin Joslin 7. London Gaiety Girls 9.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, mgr.); The Flints Sept. 25-30 delighted large houses. The Triumph of Betty (Adelaide Thompson) 11. The Grafters (Happy Ward) 15.—ITEM: The Gamblers co. were quarantined, owing to the fact that they had been in the South and one of the members was ill.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mgr.); Porter J. White in Trilly 3 played to a large house; the best attraction this season. A Gentleman by Day and Bunglar at Night 3.—ITEM: Fred Felton returned to his home in Benton Harbor.

ROCHESTER.—ACADEMY OF MUSIC (Holden Brothers and Ruth, mgrs.); The Little Red School-house Sept. 22 pleased fair-sized audience. The Hoolie Girl 23; good house; supported by a good co. Holden Brothers' What Women Will Do 10. The Royal Slave 14.

ELGIN.—KRAMER GRAND (J. A. Kramer, mgr.); The Little Red School House Sept. 29; good performance and attendance. One of the Many 27; satisfactory co. to good house. The Sign of the Four 28; good house; played to a large house. As Told in the Hills 2. The Seminary Girl 4. Wedded and Parted 5. Alvin Joslin 7. London Gaiety Girls 9.

WASHINGTON.—SPINK'S OPERA HOUSE (Frank Green, mgr.); Howe's Moving Pictures Sept. 27; good; small audience. My Wife's Family 20; good house; pleasing performance. Little Minister 4. Royal Chef 11. Why Girls Leave Home 13. Stetson's U. T. C. 18.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.); Sons' Band Sept. 27; pleased a good house. Cherry Valley 30; played to a fair audience. Minnie Twins 2; business good. The Bumblies 3; fair; audience very well pleased. Eddie Evans made hit. The Royal Rose of Summer 28; good; Eddie Evans made hit. Robert Mantell 11. A Knight of '94. 12. Human Hearts 14.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roche, mgr.); Sons' Band Sept. 27; pleased a full house. Florence Bindler 28; cancelled. Female Detectives 4. Jolly American Tramp 5. Under Southern Skies 7. Parafial 9. 10. Holy City 11. Wayward Son 12. His Highness, the Bey 12. Lewis St. Plunkard co. 21; pleased; S. R. O. Jordan Drama co. 9-14, opening with A Stranger for Gold.

CRESTON.—TRIPLE GRAND THEATRE (Bushy Brothers, mgrs.); Carl Davenport, Deadwood Dick Sept. 23; fair co. and business. The Little House 27; excellent co. to good house; fair performance; fair house. A Russian Spy 28; good co.; excellent co. to good house; pleasure; the Elsinore 29; good business; especially satisfied. The Lyric 30; good co.; good house; fair performance; fair house. The Lyric 31; good co.; good house; fair performance; fair house. The Lyric 32; good co.; good house; fair performance; fair house. The Lyric 33; good co.; good house; fair performance; fair house. The Lyric 34; good co.; good house; fair performance; fair house. The Lyric 35; good co.; good house; fair performance; fair house. The Lyric 36; good co.; good house; fair performance; fair house. The Lyric 37; good co.; good house; fair performance; fair house. The Lyric 38; good co.; good house; fair performance; fair house. The Lyric 39; good co.; good house; fair performance; fair house. The Lyric 40; good co.; good house; fair performance; fair house. The Lyric 41; good co.; good house; fair performance; fair house. The Lyric 42; good co.; good house; fair performance; fair house. The Lyric 43; good co.; good house; fair performance; fair house. The Lyric 44; good co.; good house; fair performance; fair house. The Lyric 45; good co.; good house; fair performance; fair house. The Lyric 46; good co.; good house; fair performance; fair house. The Lyric 47; good co.; good house; fair performance; fair house. The Lyric 48; good co.; good house; fair performance; fair house. The Lyric 49; good co.; good house; fair performance; fair house. The Lyric 50; good co.; good house; fair performance; fair house. The Lyric 51; good co.; good house; fair performance; fair house. The Lyric 52; good co.; good house; fair performance; fair house. The Lyric 53; good co.; good house; fair performance; fair house. The Lyric 54; good co.; good house; fair performance; fair house. The Lyric 55; good co.; good house; fair performance; fair house. The Lyric 56; good co.; good house; fair performance; fair house. The Lyric 57; good co.; good house; fair performance; fair house. The Lyric 58; good co.; good house; fair performance; fair house. The Lyric 59; good co.; good house; fair performance; fair house. The Lyric 60; good co.; good house; fair performance; fair house. The Lyric 61; good co.; good house; fair performance; fair house. The Lyric 62; good co.; good house; fair performance; fair house. The Lyric 63; good co.; good house; fair performance; fair house. The Lyric 64; good co.; good house; fair performance; fair house. The Lyric 65; good co.; good house; fair performance; fair house. The Lyric 66; good co.; good house; fair performance; fair house. The Ly

ley and Burne, mrs.; My Wife's Family, Sept. 30; good business and satisfaction. Howard-Lyon co., 2-3; good business. Royal Chef 8. Uncle Daniel 10. Chorus 11. Standard 12. Dare Devil Dorothy 14.

MILK ISLAND.—HOLLAND OPERA HOUSE (James Kennedy, mgr.); Gus Sims' American Minstrels Sept. 20; good audience pleased. The Music Stock co., 20-21; good audience pleased. The Little World in Motion, 21-22; satisfactory; fair; small audience pleased.

SOMERSET.—GEN. OPERA HOUSE (J. M. Thatcher, mgr.); Herald Square Opera co., Sept. 28-30; presenting Said 10-11. La Mascotte, Fred Davis 12; delighted and satisfied by this season. Dare Devil Dorothy 13. Chorus 14. Comedy co., 9-14.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.); The Education of Miss Pipp 2-3 to fair business; excellent. Charles M. Ford 6-7 in More of Venice and Taming of the Shrew.

ST. MARGARET.—GRANADA OPERA HOUSE (F. L. Smith, acting mgr.); The Woodlark 2-7; good houses; fair attraction. The Fortune Teller, opening night of new Opera House, 27.

DANVILLE.—OPERA HOUSE (E. W. Lillard, mgr.); Herald Square Opera co., return date, 3, gave satisfaction to large audience.

WINCHESTER.—WINCHESTER (Clyde Gaines, mgr.); Win Stock Sept. 26-30. Dare Devil Dorothy 9. The Clay Baker 11.

MAINE.

BATH.—COLUMBIA THEATRE (Oliver Moore, mgr.); The Clark-Urban co. opened a week's engagement, 2, presenting The Silent Partner before a large and well-filled house; specialities by Clark-Urban, Frank Urban, Kit Evans, Devine and Shantz, and Fred Greely; business fair. Plays: The Silent Partner, At Cowslip Farm, Across the Desert, The Wicked World, Back Home, and East Lynne. When We Were Twenty-one 5; excellent, to pleased audience. James O'Neill in Monte Cristo 9.—ITEM: H. Augustus Huse left 28 to join Puffinhead Wilsons in New York.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.); David Harum Sept. 27; excellent co.; highly pleased a large audience. The Two Sisters 30 to good business and satisfaction. The Music Stock co., opened for week 2 to packed house. Henrietta Crossman in Monte Cristo 10. Rose Coghlan in Duke of Killcrankie 11. Flynn Stock co., 12-14. Kyrie Bellows in Raffles 16. Wizard of Oz 17. Why Girls Leave Home 18.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgr.); Lewis Morrison in Faust 2 proved excellent drawing card. Dot Carroll co. week 2, presenting The Counterfeiter, A Titled Outcast, Yankee Doodle, Moths of Society, A Night in Chinatown, etc., to fine business. When We Were Twenty-one 6. Mary, Mary, Quite Contrary, with Henrietta Crossman, 10. James O'Neill in Monte Cristo 12. Kyrie Bellows in Raffles and Rose Coghlan in The Duke of Killcrankie are underlined.

AUGUSTA.—OPERA HOUSE (Thomas H. Guddy, mgr.); Two Sisters Sept. 29 pleased good business. Fairy God 30; excellent performance; large house. First Crusade 2 (amateur); benefit of the City Hospital; good, to fair sized house. When We Were Twenty-one 7. Rose Coghlan in The Duke of Killcrankie 9. Rose Stock co., 10-14. Wizard of Oz 18. Why Girls Leave Home 19.

OLDE TOWN.—CITY HALL THEATRE (R. J. Jordan, mgr.); The Bennett-Moulton Comedy co. closed 27 to good business, presenting to well pleased audiences The Princess of Patches, Outcasts of Society and Shipwrecked; co. and performances good. The Two Sisters 20 pleased good audience. Herald Square Moving Pictures 7. Herald Square Stock co., 16-21.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.); Dot Carroll closed a successful seven nights' engagement 2; last half of engagement in A Titled Outcast, Cinderella, The Heart of Virginia, The Daughter of Ishmael, David Harum 20 pleased a good sized audience. When We Were Twenty-one 6. James O'Neill 7. Joseph Flynn's Stock co., 9-11. The Wizard of Oz 12. Why Girls Leave Home 14.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.); Baker's Comedy co. 11. Bennett-Moulton co., 22-23.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.); The New Bell Boy, booked for 4, did not materialize. Bennett-Moulton co. week of 9.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (McLellan Brothers, lessees and mgr.); The Girl and the Bandit Sept. 21; clever and pleasing performance to large audience. Wedded and Parted 22; fair performance and business. Miss Bob White 22; two performances, pleasing good business. Kirk Brown Stock co., 23-30 opened to the usual big business, continuing throughout week. Plays: Shadow of the Past, The Sun-Dial District, Lady of Lyons, Glen Geary from Germany, By Right of Birth, Lost in London, and Arabian Nights. Alberto Gallaria in Capri 2; excellent. Buster Brown 2; good performance and business. The Two Johns 4; not so pleasing to fair business matinee and night. Howe's Moving Pictures 5. The Blue Ribbon Girls 6. The Myrtle-Harder Stock co., 9-14.

HAVRE DE GRACE.—OPERA HOUSE (J. H. Owen, mgr.); Sign of the Cross 18; largest business since house opened; fine. Humpty Dumpty 20; S. R. O. Sign of the Four 22; good co. Lorenzo Brothers Stock co., 9-11.—ITEM: C. W. Park Stock co., 22-23; week's engagement under canvas to S. R. O. with Old Kentucky Home; satisfactory performance.

ANAPOLIS.—COLONIAL THEATRE (W. A. Hollis, mgr.); Sign of the Four 3; good performance and business. J. E. O'Toole 11-13. Florence Davis in The Player Maid 16.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, mgr.); Humpty Dumpty Sept. 29 played here to S. R. O.; performance very good.

MASSACHUSETTS.

WORCESTER.—THEATRE (James F. Rock, mgr.); Rose Coghlan in The Duke of Killcrankie Sept. 26; fair sized audience delighted. Buster Brown 29 pleased good sized audiences (matinee and evening). Henrietta Crossman in Mary, Mary, Quite Contrary 3 gave a delightful performance to a fair audience. The Heir to the Hoosac 5 made a decided hit; excellent co.; good house. David Harum 6, 7. Otis Skinner 11. Thomas Jefferson 12. The Shepherd King 16-21.—FRANKLIN SQUARE THEATRE (John F. Burke, sec. mgr.); The Malcolm Williams Stock co., 22-23; week's engagement 22; good business 27; an excellent performance; both Mr. Williams and Miss Burd scored hits. A Marriage of Convenience 9-14.—FAIR (A. T. Wilton, sec. mgr.); The best bill of the season to S. R. O. every performance 2-7; it included The Military Odettes and Girl with the Baton, Ellis Novelty Trio, George W. Day, Shorty and Lillian De Witt, John Daly and Annie De Vere, Charles H. Duncan, Althes, Twin Sisters, The kingcrown week of 9. Guyer and O'Neill, Perry Curver, Guy Clement and on Halliday and Lorraine, James Francis Dooley, and on Halliday and Lorraine, James Francis Dooley, and on Halliday and Lorraine, James Francis Dooley, Harry R. Lester, Stiles and London.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgr.); W. F. Mason, sec. mgr.); Why Girls Leave Home Sept. 29, 30, was presented by a good co.; T. E. B. Heyre, Tom Tempest, and Anna Sindall did good work; the production was well staged; attendance large. Wright Lorimer in The Shepherd King 2-7; the engagement opened most auspiciously 2, when a large and most appreciative audience witnessed the play; Mr. Lorimer and his co. deserved commendation; Charles Kent, as King Saul, was very good; attendance large. David Harum 8, 9. George Grant 10. The Peacock Girl, Dawn of Civilization 11. Goldwater.—TURBOTS OPERA HOUSE (John T. Jackson, mgr.); The Isle of Spice Sept. 26; excellent; S. R. O. A Little Outcast 20, afternoon and night; ordinary. Porter J. White co. in Trilby 4. The Sign of the Four 10. The Isle of Spice 14.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.); San Toy 2; excellent co. pleased capacity. Moonshiner's Daughter 2. Heart of Chicago 3. Irish Pawnbrokers 7. Rodney Stock co., 9-14. Flivervore 16.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgr.); Hamlet 6. The Heart of Chicago 11. Flivervore 13. My Wife's Family 19.

MUSKEGON.—THE GRAND (R. F. Meyersohn, mgr.); The Toy Sept. 26; excellent; to good house. On the Bridge at Midnight 1; pleased good business. Moonshiner's Daughter 2. Hop Ward 12.

HANCOCK.—KERRIDGE THEATRE (Ray Kershaw, mgr.); The Mummy and the Humming Bird Sept. 27 pleased a good house. Carter's Heart of Chicago 2 to fair house; co. poor. San Toy 6.

SAGINAW.—ACADEMY (G. M. Ward, mgr.); The Wayward Son to fair houses Sept. 26, 27; good company. The School Girl to full houses 30; excellent company. The Eleventh Hour to capacity 1.

OXFORD.—OPERA HOUSE (L. M. Lehouf, mgr.); Edward N. Hoyt, Hamlet 21. Jubilee Singers 26. A Romance of Coon Hollow 2; company and house good.

GRAND RAPIDS.—MAJESTIC (W. Stair, mgr.); Gay New York Sept. 28-30 proved a good drawing card. Sir Hopkins week 30 to packed house, as ever. The Grafters 8-11.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.); The Moonshiner's Daughter 5. The Heart of Chicago 1.

MARLETTE.—OPERA HOUSE (D. E. Hubbell, mgr.); East Lynne Sept. 27. A Romance of Coon Hollow 2; splendid, large house.

ST. JOHNS.—ALLISON THEATRE (G. L. Elsler, mgr.); Floradora 6. My Wife's Family 9. Down by the Sea 12. Sherlock Holmes 16.

MARQUETTE.—OPERA HOUSE (A. F. Knopke, mgr.); The Heart of Chicago 2. San Toy 4. Floradora 17. The Show Girl 22.

HILLSDALE.—OPERA HOUSE; Walter Hubbard

comic opera. Sunny Sicily, is being presented this evening in great Barrington by seventy-five local amateurs.

HOLYoke.—OPERA HOUSE (Lawler Brothers, mgr.); The Minister's Sweethearts Sept. 29; fair co. and attendance. The Street Singer 4; good house; fair performances. Eva Markey in The Naughty Girl 6. The Last Million 8. The Queen of Sheba 9. The World 10. The Fatal Wedding 12-13. The Three Musketeers 14. The Queen of Sheba 15. The Wizard of Oz 16. When We Were Twenty-one 17.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.); The Education of Miss Pipp 2-3 to fair business; excellent. Charles M. Ford 6-7 in More of Venice and Taming of the Shrew.

ST. MARGARET.—GRANADA OPERA HOUSE (F. L. Smith, acting mgr.); The Woodlark 2-7; good houses; fair attraction. The Fortune Teller, opening night of new Opera House, 27.

DANVILLE.—OPERA HOUSE (E. W. Lillard, mgr.); Herald Square Opera co., return date, 3, gave satisfaction to large audience.

WINCHESTER.—WINCHESTER (Clyde Gaines, mgr.); Win Stock Sept. 26-30. Dare Devil Dorothy 9. The Clay Baker 11.

MAINE.

BATH.—COLUMBIA THEATRE (Oliver Moore, mgr.); The Clark-Urban co. opened a week's engagement, 2, presenting The Silent Partner before a large and well-filled house; specialities by Clark-Urban, Frank Urban, Kit Evans, Devine and Shantz, and Fred Greely; business fair. Plays: The Silent Partner, At Cowslip Farm, Across the Desert, The Wicked World, Back Home, and East Lynne. When We Were Twenty-one 5; excellent, to pleased audience. James O'Neill in Monte Cristo 9.—ITEM: H. Augustus Huse left 28 to join Puffinhead Wilsons in New York.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.); David Harum Sept. 27; excellent co.; highly pleased a large audience. The Two Sisters 30 to good business and satisfaction. The Music Stock co., opened for week 2 to packed house. Henrietta Crossman in Monte Cristo 10. Rose Coghlan in Duke of Killcrankie 11. Flynn Stock co., 12-14. Kyrie Bellows in Raffles 16. Wizard of Oz 17. Why Girls Leave Home 18.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgr.); Lewis Morrison in Faust 2 proved and excellent drawing card. Dot Carroll co. week 2, presenting The Counterfeiter, A Titled Outcast, Yankee Doodle, Moths of Society, A Night in Chinatown, etc., to fine business. When We Were Twenty-one 6. Mary, Mary, Quite Contrary, with Henrietta Crossman, 10. James O'Neill 11. Buster Brown 12. Kyrie Bellows in Raffles and Rose Coghlan in The Duke of Killcrankie are underlined.

AUGUSTA.—OPERA HOUSE (Thomas H. Guddy, mgr.); Two Sisters Sept. 29 pleased good business. Fairy God 30; excellent co. and two good houses. Clara Turner 2-7 to crowded house; good business. Wizard of Oz 9. Sign of the Cross 10. Henrietta Crossman 11. When We Were Twenty-one 12.

TUMERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.); Tom Walters in Neighborhood Neighbors Sept. 29; packed house; everybody satisfied. Heart of Texas 4; good large house. Salisbury's Moving Pictures 10. Tracy the Outlaw 11.

LYNN.—THEATRE (Frank G. Harrison, mgr.); James O'Neill in Monte Cristo 2, not up to usual standard to fair business. Standard's Men 3. Picnic 4. The Last Million 5. The Queen of Sheba 6. The World 7. The Wizard of Oz 8. Buster Brown 9. The Sign of the Cross 10. David Harum 11.

SALEM.—THEATRE (G. R. Cheatham, mgr.); Girls Will Be Girls 3; fine performance; full house. Henrietta Crossman 5. James O'Neill 6. Buster Brown 7. Sign of the Cross 9. Wizard of Oz 10. When We Were Twenty-one 14.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.); Wizard of Oz 30; big house; poor performance. Buster Brown 3; good house; excellent performance. Why Girls Leave Home 5. Why Girls Will Be Girls 6. Sign of the Cross 7. Buster Brown 8. Sign of the Cross 9. Wizard of Oz 10. When We Were Twenty-one 14.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Deyo, mgr.); Charity Ball week of 2; capacity of the house.

WINDHAM.—OPERA HOUSE (Fay Brothers and Husband, sec. mgr.); Clara Turner in repertoire week of 2 to good business. Clara Turner co. in repertoire week of 9.—ACADEMY OF MUSIC (Huntington De Dey

stage); Pack's Bad Boy 3; good performance and house.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Frank Williams, mgr.); Paul Gilmore in Captain Debonnaire 6. The Hail to the Hoorah 7. Edna Aug 10. The Maid and the Mummy 11. Otis Skinner 12. E. H. Sothern and Julia Marlowe 14.—**HARMANUS BLECKER HALL** (H. R. Jacobs, mgr.); Hearts of Gold 2-4 scored a big success; fine performance; Maurice Freeman and Gladys Lucas were warmly received; house packed. Fast Life in New York 5-7. Bicker, Watson and Wrothe in Tom, Dick and Harry 9-11. Jessie Mae Hall 16-18. Charles Grapewin in Its Up to You, Johnny 18-21.—ITEM: Frederick Ward had a highly appreciative audience at his Shakespearean lecture at Proctor's Theatre Sunday evening.

G. W. HERRICK.

ELMHURST.—LYCEUM THEATRE (M. Reis, mgr.); House will be completed 14 and turned over to lease. Rehearsal 19; the opening will occur shortly. **HALIFAX THEATRE** (McGowen, mgr.); Alice and Genia, Boys and McNamee, Cecilia, Walter, Alice Arden, Eddie, Farnette and James Prudhoe 2-7; large business.—ITEM: W. Charles Smith, manager of the new Lyceum, is in New York City.—A new theatre in McKesson's Pa., to cost \$80,000.—William Reed, of the Daniel Sulley co., who is confined to his bed in Penn Yan, N. Y., with typhoid fever, is improving.—Henry Kavanagh has been appointed advertising representative of the new Lyceum Theatre.

J. MAXWELL BEERS.

SYRACUSE.—WITTING OPERA HOUSE (John L. Kerr, mgr.); The Sleeping Beauty and the Beast drew fair 20, 26. Paul Gilmore in Captain Debonnaire to small audience 2. W. H. Crane 6, 7. H. Henry 9. Southern Skies 10, Isle of Spice 13.—**ARTHUR THEATRE** (H. A. Hurtig, mgr.); Me, Him and I attracted large audiences 2-7; not up to standard of last season. In New York Town 9-11. Charles Grapewin in John Henry 12-14.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.); The Slaves of the Mine Sept. 23, and The King of Rogues 30, drew well and pleased. Neighbors 4 gave satisfaction. Under Southern Skies 7.—ITEM: The lighting facilities of the Van Curier have been newly arranged and are now the most complete and up to date to be found, perhaps, in any theatre in the country.

G. COON.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (Nettie the New Girl, Sept. 22) drew fairly and pleased. Under Southern Skies 20; fair co. and business. Eight Bells 2 was as lively and amusing as of yore; excellent specialties by the John Byrne Troupe of Acrobats and Schrock and Rice, trick cyclists; good house. Whelock's United States Indian Band 4; fine concert to very light attendance; deserved a houseful. Nat M. Willis 7. Neighborhood Neighbors 9.—ITEMS: Jennie Jacobs, a local amateur, left 2 to join the Chester De Vondre co.—The Elks will hold a social session in their new quarters 5.—C. H. Hickok and E. A. Nelson, the latter being treasurer of the Collingwood, will manage a lycée course of five entertainments commencing 31.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (Hornell, Burdette, Charles R. Smith, mgr.); The Kathryn Purnell Stock co. opened for five nights 2 in capacity; the star made a hit, and his very capable support; A Great Temptation was the opening bill. The Sleeping Beauty and the Beast was most enthusiastically received 3 by an immense audience; house sold in advance; S. R. O.; Isabelle Underwood, Ralph Edwards, and Harry Blue did notably clever work.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.); Emma Bunting Stock co. Sept. 25-26 in Rachel Goldstein's Midnite Chimeras. The Girl I Left Behind Me, The Showman's Daughter, The Factory Girl's Wrong, The Princess of Patches, and A Runaway Match; crowded houses. Hadley's Moving Pictures 2 drew fairly well. Mug's Landing 3; 4; good business. The Beauty and the Beast 5. The Real Widow Brown 7. Paul Gilmore 9. The Maid and the Mummy 10.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.); Christie Stock co. opened week of 2-7 with Wife in Name Only to S. R. O.; co. only fair. Other plays: Just Plain Folks, Road to France, Dora Thorne, East Lynne, Brother Against Brother, Wheelchair, United States Indian Band 4; music 5. Excellent concert: Neighborhood 11. Tom, Dick and Harry 14.—**BONDOUT OPERA HOUSE** (William G. Flory, mgr.); Under Southern Skies 5; excellent to delighted audience. Widow Brown 11.

THRO.—RAND'S OPERA HOUSE (M. Reis, mgr.); J. J. Thompson, res. mgr.; She Dared Do Right Sept. 20; pleased fair house. Nettie the New Girl 28; good house. Mary Emerson in Will o' the Wisp 3; delighted fine audience; play good and costumes beautiful. Hurtig and Seaman's new musical comedy, In New York Town, opens 5. Paul Gilmore 7. Widows of the World 9, 10. The Maid and the Mummy 12.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.); Auburn Stock co. 2-7; excellent business. Plays: A Midnight Marriage, Vacant Chair, Driven from Home, War, How Hearts Are Broken, Alone in the World, and When the World Sleeps. The Missouri Girl 10. A Country Boy in New York 11. Dr. Jekyll and Mr. Hyde 12.—**BURTIS AUDITORIUM** (E. S. Newton, mgr.); The Woman in the Case 3 pleased fair audience. Hi Henry's Minstrels 5; good business. Isle of Spice 10.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.); She Dared to Do Right Sept. 26; drew fairly, but satisfied. Princess Chic 27; fair business; co. mediocre. May Hillman 28-30; large house. Plays: Heart of the South, Shores of Dangerous Love, Tom Sawyer, The Missouri Girl 2; artfully and Tom Sawyer 5. Mug's Landing 6. West's Minstrel Jubilee 10. Dr. Jekyll and Mr. Hyde 11. King of Rogues 19. Cousin Kate 21.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.); The Real Widow Brown Sept. 20; good co. and performance; greatly pleased; only fair audience. When Women Love 2; excellent performance; deserved better patronage. Faust 12. Cousin Kate 22.—ITEM: Manager Bassett is in Cooperstown, N. Y., called there 3 by the death of his father, Dr. W. T. Bassett.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.); Chester De Vondre Stock co. closed the week Sept. 25-30 with Pirate's Treasure, Babes in the Woods, and Scarlet Z to good business. Eight Bells 3 to good business; pleasing performance. Under Southern Skies 4 to good business and performance. International Stock co. 9-14. Eva Tanguay Opera co. 13.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.); Busy Day's Vacation Sept. 27; packed house; very satisfactory performance. The Sleeping Beauty and the Beast 28; fashionably audience delighted. Hi Henry's Minstrels 30; gave a very good performance to a full house. The Isle of Spice Oct. 5. Joshua Simpkins 7.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters, mgr.); Daniel Sully in Our Pastor Sept. 28; good co. and business. The Sleeping Beauty and the Beast 2; fair co.; very good business. The Isle of Bong Bong 5. Ebenezer Holden 7, matinee and night. The Woman in the Case 9. Randolph and Adolph 10. The Devil's Auction 11.

CORTLAND.—OPERA HOUSE (W. W. Wallace, local mgr.); Nothing But Money Sept. 28; poor house and co. Princess Chic 29; excellent satisfaction to good house. Columbia Stock co. 2-7; fair co., pleasing to fair houses. Fire Brigade 9; amateur benefit. C. F. Dept. West's Minstrels 11.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, mgr.); Human Hearts pleased fair house Sept. 29. The Princess Chic 30; good business; audience well pleased. May Hillman co. 5-7. Bennett-Moulton Repertoire co. 9-14.

CORNING.—OPERA HOUSE (Wallace and Gilmore, manager and mrs.; H. J. Sternberg, res. mgr.); Human Hearts 3; fair house; pleased. The Sleeping Beauty and the Beast 4 pleased good house. Mug's Landing 7. U. T. C. 9. Paul Gilmore 10. Ianthe (local) 12-14. Princess Chic 19.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.); The Missouri Girl Sept. 29, 30 (town fair); very greatly pleased two packed houses; fine performances. Receipts, \$404.25. Princess Chic 6. Elwyn Strong in Dr. Jekyll and Mr. Hyde 9. Ikey and Abby 20 canceled.

UTICA.—MAJESTIC THEATRE (K. D. Eldridge, res. mgr.); Mug's Landing 2. Paul Gilmore 4; excellent production; fair house. In New York Town 18; poor co.; business good. When Women Love 29; excellent co.; good business. Dibble's Moving Pictures 3-4. S. R. O. Garton's Minstrels 18.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Collin, mgr.); Mary Emerson in Will o' the Wisp 4; splendid production by an exceedingly strong co.; fair audience; greatly pleased. The King of Rogues 10.

CANAJOHARIE.—WAGNER OPERA HOUSE (W. J. Rose, mgr.); Nothing But Money Sept. 18; poor co.; business good. When Women Love 29; excellent co.; good business. Dibble's Moving Pictures 3-4. S. R. O. Garton's Minstrels 18.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.); Ralph P. Stoddard, bus. mgr.); The Missouri Girl Sept. 28; fair satisfaction to small house. Paul Gilmore in Captain Debonnaire 2; gave the best of satisfaction to good house. The Will o' the Wisp 5.

PLATTSBURG.—THEATRE (M. H. Farrell, mgr.); ruined Lives Sept. 29; good house; poor play. Society Minstrels (local) 3; 4; large and pleased audience. Cousin Kate 7. David Barron 10.

SARATOGA SPRINGS.—TOWN HALL THE-

ATRE (Sherlock Sisters, mrs.); King of Rogues 11. Alain-Davis pictures 12, 14. Columbia Stock co. 16-21.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.); Princess Chic 4; splendid production to a small audience; deserved packed house. Missouri Girl 9. On the Bridge at Midnight 24.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.); Eternal City Sept. 28; fair house; audience pleased. Mason and Moran 3 in Fritz and the Clansman 4, matinee and night; to largest house in history of Academy; a great success; Thomas Dixon, Jr., the author, responded to curtain call.

GREENSBORO.—GRAND OPERA HOUSE (Chas. T. Fuller, mgr.); Louis James in Virginians Sept. 26; excellent co. and fair business. The Eternal City 27; excellent co. and fair business. Lyric Course Entertainment 2; the Old Homestead Quartette. The Clansman 3. Way Down East 4. Babes in Toyland 6.

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cromer, mgr.); The Clansman 2; excellent; receipts amounted to \$1,067.50, largest ever taken in for single night; S. R. O. Edwall-Winchester Stock co. 2-8 opened with Lighthouse Robbery; co. pleased; S. R. O. Elle Elsler 13.

CONCORD.—OPERA HOUSE (J. B. Caldwell, manager); The Clansman 2; excellent; pleasure.

WILSON.—LYCEUM THEATRE (J. J. Privett, mgr.); The Osman Stock co. 2-4; good co. and business. Plays: Down Mobile, A Fight for Life, Tracy the Bandit, Fitzgerald and Gridley in The Sign of the Four 20.

GOLDENBROOK.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.); Louis H. Howe's Moving Pictures Sept. 26 pleased good audience. The Eternal City 29; excellent performance to fair business.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgr.); The Eternal City Sept. 20 to good house and performance. Fritz and Suits 5. Hazel Kirke 9. The Clansman 10.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.); Mrs. Kendall in Weather Beaten Benson Sept. 27 to good business; well pleased.

The Marriage of Kitty 26 to very light house; pleasing performance, deserving of patronage. Roselle Knott was in Flower 30; capable co.; Roselle Knott was unable to appear, owing to illness, Anna Day assuming her role; pleased house. The Missouri Girl 2. Mrs. Wiggin of the Cabbage Patch 11. Kitties' Band 15.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussamer, mgr.); Roselle Knott in When Knighted Was in Flower 20 to capacity; fine.

MANDAN.—OPERA HOUSE (L. C. Kennedy, mgr.); The Schubert Symphony Club 3. Roselle Knott in When Knighted Was in Flower 5.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus. mgr.); E. H. Sothern and Julia Marlowe in The Merchant of Venice Sept. 29; this easily the finest Shakespearean production ever made here was thoroughly appreciated by the audience.

Rehearsals from London with Fay Templeton 29; very entertaining in spots; in process of reconstruction with hopes of success; business excellent. Little Johnny Jones 30; Geo. Cohan out of cast, but proved fairly interesting; good business both performances. Blanche Walsh in The Woman in the Case 3; excellent cast and interesting play, honors going to star and Dorothy Durr; business good, but not what the production deserved. Digby Bell in The Education of Mr. Pipp 4 proved intensely amusing; unusually fine cast noted and appreciated; the star seems to have come into his own in business. Bowery 5. Stage 6. Over Niagara Falls 7. Farnham 8-10. NATIONAL THEATRE (G. H. Burrows, mgr.); The Eye Witness 28-30; melodrama up to Carter standard; big business. Kathie Williams in Spadown on the Hearth 2-4; a sterling piece well presented by capable co.; excellent business. Across the Pacific 5-7. Bay Behind the Gun 9-11. Charles T. Aldrich in Secret Service 12-14. Howard Hall in The Millionaire Detective 18-19.

LUCILLE A. SOWARD.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.); The Clay Baker 3 drew very fair house and proved a most excellent attraction. The work of William Monk 4; world's greatest showman. Stage 5. The Chorus 6. Sonora Band 12. Old Clothes Man 23.—ITEMS: Runaway Match and Eye Witness 24; excellent co.; well liked audience. Bowery Newva 3. Little Johnny Jones 10. Isle of Bong Bong 7. Finnigan's Ball 9. Why Women Sin 11. Pretty Penny 12. Fancy Adams 13. Sawyer 13. Sons 15.—UNIQUE THEATRE (Achille Philius, mgr.); Himmelman's ideals 2-7 in Poverty Row, Northern Lights, Out of the Fold, The Sultan's Daughter, Price of Honor, Moonshiners; played to fair business, giving satisfaction.

SPRINGFIELD.—GRAND OPERA HOUSE (J. D. Daley, mgr.); Avery's Mastodon Minstrels 27; specialties by Garden and Somers and by Marcelline 28; fair to good business. Four Hunting in The Forest 29; fair to good house. Four Hunting in The Forest 29; large matinee and two fair night audiences delighted. Babes in Toyland 3. Digby Bell in The Education of Mr. Pipp 6. Girl of the Streets 7.—ITEM: A syndicate has purchased the former site of Black's Opera House and adjoining property and plans have been drawn providing for an eight-story office and business block, with a theatre on part of the ground floor. N. H. Fairbanks represents firm.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.); Wedded and Parted Sept. 28; good performance to fair house. The Midnite Flyer 29; two good houses; good attraction. Daniel Sully in Our Pastor 3. Michael McKinley 2 canceled. A Race for Life 30; medium performance and attendance. Bowery 3. Finnigan's Ball 9. Why Women Sin 11. Pretty Penny 12. Fancy Adams 13. Sawyer 13. Sons 15.—UNIQUE THEATRE (Achille Philius, mgr.); Himmelman's ideals 2-7 in Poverty Row, Northern Lights, Out of the Fold, The Sultan's Daughter, Price of Honor, Moonshiners; played to fair business, giving satisfaction.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.); An Aristocratic Tramp 29 and matinee to good business. Polly Primrose 1 pleased a fair audience. Benton's Comedians 5-7. Nick Carter 8. Pawnee Bill's Wild West 16.

SHAWNEE.—OPERA HOUSE (D. I. Vaseline, mgr.); At Cripple Creek Sept. 25; good co.; fair business. Deadwood Dick 27 pleased fair house. Polly Primrose 28; excellent performance; poor business. Next attraction Gertrude Ewing co. 2-7.

PENNSYLVANIA.

HAZELTON.—GRAND OPERA HOUSE (Henry Walser, mgr.); Week ending Sept. 30 the Kathryn Purnell co. in The Gates of Justice, Found in the Rockies, Nobody's Girl, A Woman's Sacrifice, The Great Mine Mystery, and A Walk of the Plains; co. only fair; medium business. Week 2 to S. R. O.; business continues good; co. excellent. Plays first half of week: The Night Before Christmas, A Midsummer Marriage, A Great Temptation, Little Cuckoo Around the Corner, The Heart of Colorado, Driven from Home, and The Sleeping Beauty and the Beast.

FAMILIA THEATRE (Harry D'Esto, gen. mgr.); Harry J. Knoebel, res. mgr.; The Bill for week 2 includes the Ader Trio, Mr. and Mrs. George Lockwood, Laredo and Blake, Sam Boydell, Harriden Brothers, Edward Rosse, and the kinetograph; bill to big business.

PITTSBURGH.—BROAD STREET THEATRE (M. F. Coons, mgr.); Paul Gilmore in Captain Debonnaire Sept. 28; large and appreciative audience; fine co. and scenery. Sleeping Beauty and Beast 9. Mary Emerson in Will o' the Wisp 12. Hadley's moving pictures 17.—LYRIC THEATRE (M. F. Coons, mgr.); International Stock co. 25-30; closed with Road to Ruin, Evil Men Do, Shadow of the Cross, Home and Heart, Me and Mother, Between Love and Duty, and For Her Children 10. The Children 10. Good House 11. Other plays: Open with a Cuban Girl to S. R. O. Other plays: House of Honor, A Fatal Likeness, A Royal Slave, Miss Hersey from Jersey, Sins of New York, Slaves of Guernsey, East Lynne, Faust, In Montana, and Shadows of Crime. Happy Hooligan 10. The Highfliers 16.

ALLEGHENY.—LYRIC THEATRE (Mishler and Worman, mrs.); The Myrtle-Harder co. closed a satisfactory week's engagement Sept. 30. Plays: My Jim, The Slave Girl, The Minister's Sweetheart, Evils of Paris, Fisherwoman's Daughter, Big Hearted Jim, Young Toe Hoxie, and The Child of the Slums. Dora Thorne 2; excellent co.; good business; good audience; performance pleased. Emma Bunting 9, except 10. The County Chancery 10. Oliver 9-11. The Devil's Auction 12. The Slave Girl 13. Sandy Bottom 11. Queen Elizabeth Sawyer 12. Four Hunting in A Pool House 14. Flaming Arrow 16.

READING.—ORPHEUM (Frank B. Hill, mgr.); Bill week 2-7. The Simpson Chris Smith and the Johnsons 1. Al Carlton, Edward Blondell co. Fine and Bark, Orpheus Comedy Four, and Ranoli pleased large audiences.—GRAND OPERA HOUSE (Nathan Appleton, mgr.); Lost to the World Sept. 28-30; performance and houses good. The Way of the Transgressor 2-4; good performance; houses large.—ACADEMY OF MUSIC (John D. Mishler, mgr.); The Two Johns 2. A Pair of Pinks 3. Mamie Fleming 2-7. Plays: A Working Girl's Wrong, Only a County Girl, Camille, Carmen, Why He Divorced Her, Tom Sawyer, Yankee Bee. Under Two Flags and Night in Chinatown.

MAHANAYA

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, notices must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (John E. Andrews, mgr.): Huntingdon, Tenn., Oct. 11; Paris 11; Clarksville 12; Hopkinsville, Ky., 12; Marion 14; (Gus Bothner, mgr.): Brunswick, Ga., Oct. 10; Valdosta 11; Thomasville 12; Albany 13; Cadillac 14; Americus 16; Macon 17; Griffin 18; Atlanta 19; Anniston, Ala., 20; Rome, Ga., 21.

A COUNTRY KID (H. B. Whittaker, mgr.): Joliet, Ill., Oct. 10; Aurora 11; Elgin 12; Marengo 13; Rockford 14.

A FIGHT FOR LOVE (Lion Friedland, mgr.): Columbus, Ohio, Oct. 9-11; Terra Haute, Ind., 12; Danville, Ill., 13; Springfield 14.

A GIRL OF THE STREETS (Laura Alberti; Decker and Vernon, mgrs.): Wheeling, W. Va., Oct. 8-11; Akron 12; Cleveland 16-21.

A LITTLE OUTCAST (Eastern; H. A. Hanks, mgr.): Ludington, Mich., 10; Petoskey 12; Pellston 13; Cheboygan 14.

A LITTLE OUTCAST (E. J. Carpenter's): Auburn, N. Y., Oct. 11; Tuscarawas 12; Humpoltz 13; Pawnee City 14.

A MILLIONAIRE TRAMP (Fred S. Thomas, mgr.): Salineville, O., Oct. 11; Toronto 12; Steubenville 13; Uhrlachville, W. Va., Pleasant City 13; St. Mary, W. Va., 14; Athens 15; Fairmont 16; W. Va., 21.

A PEAR OF COUNTRY KIDS (Smith and Sammons, mgrs.): Montgomery, Pa., 19; Berwick 11; Lewisburg 12; Jeanette 13; Braddock 14; Blairstown 16; New Kensington 20; New Bethlehem 21.

A POOR RELATION (R. F. Meyers, mgr.): St. Marys, W. Va., Oct. 11; Logan 12; New Lexington 14; Coosahton 14; Marietta 15; Bryan 16; (Pat Chappelle, mgr.): Brookhaven, Tex., Oct. 10; El Paso 11; Austin 12; Gladstones 13; Plomion 14; San Antonio 15.

A RACE FOR LIFE: Chicago, Ill., Oct. 8-14, St. Louis 15-21.

A ROMANCE OF COON HOLLOW (A. G. Allen, mgr.): Saranac Lake, N. Y., Oct. 10; Malone 11; Ogdensburg 12; Watertown 14.

A ROYAL SLAVE (West; Gordon and Bennett, props.; Robt. E. Stevens, mgr.): Rochester, Minn., Oct. 10; Northfield 11; Fairbank 12; Minot 13; Mason City, Ia., 14; Ft. Dodge 14-19.

A ROYAL SLAVE (North; Gordon and Bennett, props.; Fred Miller, mgr.): Columbia City, Ind., Oct. 10; Warsaw 11; Plymouth 12; Rochester 13; Keweenaw 14; Monticello 17; Remsen 15.

A ROYAL SLAVE (East; Gordon and Bennett, props.; E. T. Stevens, mgr.): Chicago Junction, Ia., Oct. 10; Crestline 11; Galion 12; Shely 13; Mansfield 14; Wadsworth 17; Orrville 18; Perry 17.

A SLAVE OF THE MILL (Gordon and Bennett, props.; Col. G. W. Roberts, mgr.): Coatesville, Pa., Oct. 10; Philadelphia 11; Reading 12; Royersford 13; Hillside 14; Conshohocken 14; Warminster 15; Pottstown 16; Lebanon 17; Fortville 18.

A SON OF REST: Richmond, Va., Oct. 9-14.

A THOROUGHbred TRAMP (Western; C. A. Walker, mgr.): Rock Springs, Wyo., Oct. 10; Salt Lake City, U. S., 15-21.

A WIFE'S SECRET: St. Louis, Mo., Oct. 8-14; Kansas City 15-21.

A WINDY CITY (Parker and Nov. mgrs.): Reading, Pa., Oct. 11; Franklin 12-14; Lancaster 16; York 17; Erie 18; Harrisburg 19; Carlisle 20; Columbia 21.

A WOMAN IN THE CASE: Salina, N. Y., Oct. 10; Warren, Pa., 11; Meadville 12; Oil City 13; New Castle 14.

A YANKEE CIRCUS ON MARSH: New York city Aug. 8-indefinite.

ADAMS, MAUD: Washington, D. C., Oct. 15-21.

AFTER MIDNIGHT: Philadelphia, Pa., Oct. 8-14; Aldrich, Charles T. (A. H. Woods, mgr.): Dayton, O., Oct. 12-14.

ALLEN, VIOLA: Philadelphia, Pa., Oct. 8-21; Baltimore, Md., 22-28.

ALONG THE MOHAWK (Kingley-Lewis, mgr.): St. Thomas, Ont., Oct. 9-14; New York city 16-21.

AN ARISTOCRAT TRAMP (S. E. Lester, mgr.): Terre, Oct. 10; Waco 11; Temple 12; Hillsboro 13; Conroe 14; Waco 15; Waco 16; Mexia 17.

AN AMBICOTOCHE TRAMP (Harry A. Murray, mgr.): Fayetteville, Ark., Oct. 10; Monroe 11; Mount, La. 12; Springfield 13; Garfield 14; Carthage 15.

AN ORPHAN'S PLATE (Martin Sheeky, mgr.): Toledo 12; Cincinnati 13; Detroit 14; Owosso 15; Parma 16; Toledo 17; Detroit 18.

ANGLIN, MARGARET: New York city Sept. 21-indefinite.

AS TOLD IN THE HILLS (W. F. Mass, mgr.): Chillicothe, Ill., Oct. 10; Fairbury 11; Gilman 12; Peoria 13; Bloomington 14; Peoria 15; Canton 16; Pekin 17; Danville 18; Lincoln 19; Decatur 20.

AS YE SOW: Boston, Mass., Oct. 8-14.

AT CHIPIPE CREEK (R. J. Carpenter's): Galena, Ia., Oct. 12; Ottumwa 13; Ankeny 14; Iowa 15; Wabash 16; Cedar Rapids 17; Clinton 18; Des Moines 19; Iowa City 20; Cedar Rapids 21.

AT FUNKY RIDGE (M. O. Higgins, mgr.): Chicago, Ill., Oct. 8-14.

BALTIMORE ATHLETIC: Sacramento, Cal., Oct. 10; Stockton 11; San Jose 12; Santa Barbara 13; San Diego 14.

BATES, BLANCHE (David Belasco, mgr.): Pittsburgh, Pa., Oct. 8-14.

BELLOW, ETIENNE (Belasco and Co., mgr.): Bangor, Me., Oct. 12; Portland 13; Lewiston 14; Manchester 15; Salem, Mass., 21.

BELLUR, SUNITA: Wash., Oct. 9-14.

BERKSHIRE, HARRY: Dayton, O., Oct. 10, 11; Richmond, Ind., 12; Columbus 13; Madison 14.

BIG HELMANTED JIM (Klein and Gasson, prop.): Frank Gasson, mgr.: Cincinnati, O., Oct. 8-14.

BIRDS OF A FEATHER (Martin Sheeky, mgr.): Toledo 12; Cincinnati 13; Detroit 14; Owosso 15; Mount Clemens 16; Pontiac 17; Flint 18; Saginaw 19; Muskegon 20; Grand Rapids 21.

BIRDS OF GOLD (Phil Hunt, mgr.): Pittsburgh, Pa., Oct. 9-14; Rochester, N. Y., 16-18; Syracuse 19-21.

BIRDRICK, BEN (Wm. Gray, mgr.): Lorain, O., Oct. 10; Painesville 11; Toledo 12-14; Hudson, Mich., 15; Adrian 17; Mt. Clemens 18; Huron 19; Port Huron 20; Saginaw 21.

BIRDS OF FATAL SIN (A. J. McAvoy, mgr.): Ft. Wayne, Ind., Oct. 8, 16; Duluth, O., 11; Findlay 12; Greenville 13; Elwood, Ind., 14; Kokomo 21.

BIRDS ONLY SIN (Lincoln J. Carter's): Wausau, Wis., Oct. 10; Kenosha 11; Elkhorn 12; Beloit 13; Harvard 14; Waukesha 15; Woodstock 16; Aurora 17; La Crosse 18; Ottowa 20; Juilet 21.

BIRDS WEDDING DAY (James T. McAlpin, mgr.): Terre Haute, Ind., Oct. 8-14; Indianapolis 13-14; Chicago, Ill., 15-21.

BLAINE, FATHER'S SIN (Ed. Cartleton, mgr.): Clearfield, Pa., Oct. 10; Thibodaux 11; Van Wert 12; Cincinatti 13; Toledo 14; Louisville 15; Los Angeles 16; Humble 17; Crowley 18; Moravia 20; Buxton 22; Eddyville 23.

BOLLAND, MILDRED: East Liverpool, O., Oct. 10; Steubenville 11; Bellire 12; Sistersville, W. Va., 13; Fairmont 14.

HOME FOLKS: St. Louis, Mo., Oct. 8-14; Denver, Colo., 15; St. Paul 16; Milwaukee 17; Minneapolis 18; Kansas City 19; Oklahoma City 20; Tulsa 21.

BLUM, MERRIT (Klein and Gasson, prop.): William Martin, Jr., mgr.: Mansfield, Wash., Oct. 10;奥林匹亚 11; 奥卡纳干 12; 温哥华 13; 恒河 14; 莱昂内特 15; 阿拉米达 16; 帕西法尔 17; 萨斯喀彻温 18; 基洛那 19; 布里夫 20; 埃德蒙顿 21; 哈特拉斯 22; 布拉夫斯 23; 布拉夫斯 24; 布拉夫斯 25; 布拉夫斯 26; 布拉夫斯 27; 布拉夫斯 28; 布拉夫斯 29; 布拉夫斯 30; 布拉夫斯 31; 布拉夫斯 32; 布拉夫斯 33; 布拉夫斯 34; 布拉夫斯 35; 布拉夫斯 36; 布拉夫斯 37; 布拉夫斯 38; 布拉夫斯 39; 布拉夫斯 40; 布拉夫斯 41; 布拉夫斯 42; 布拉夫斯 43; 布拉夫斯 44; 布拉夫斯 45; 布拉夫斯 46; 布拉夫斯 47; 布拉夫斯 48; 布拉夫斯 49; 布拉夫斯 50; 布拉夫斯 51; 布拉夫斯 52; 布拉夫斯 53; 布拉夫斯 54; 布拉夫斯 55; 布拉夫斯 56; 布拉夫斯 57; 布拉夫斯 58; 布拉夫斯 59; 布拉夫斯 60; 布拉夫斯 61; 布拉夫斯 62; 布拉夫斯 63; 布拉夫斯 64; 布拉夫斯 65; 布拉夫斯 66; 布拉夫斯 67; 布拉夫斯 68; 布拉夫斯 69; 布拉夫斯 70; 布拉夫斯 71; 布拉夫斯 72; 布拉夫斯 73; 布拉夫斯 74; 布拉夫斯 75; 布拉夫斯 76; 布拉夫斯 77; 布拉夫斯 78; 布拉夫斯 79; 布拉夫斯 80; 布拉夫斯 81; 布拉夫斯 82; 布拉夫斯 83; 布拉夫斯 84; 布拉夫斯 85; 布拉夫斯 86; 布拉夫斯 87; 布拉夫斯 88; 布拉夫斯 89; 布拉夫斯 90; 布拉夫斯 91; 布拉夫斯 92; 布拉夫斯 93; 布拉夫斯 94; 布拉夫斯 95; 布拉夫斯 96; 布拉夫斯 97; 布拉夫斯 98; 布拉夫斯 99; 布拉夫斯 100; 布拉夫斯 101; 布拉夫斯 102; 布拉夫斯 103; 布拉夫斯 104; 布拉夫斯 105; 布拉夫斯 106; 布拉夫斯 107; 布拉夫斯 108; 布拉夫斯 109; 布拉夫斯 110; 布拉夫斯 111; 布拉夫斯 112; 布拉夫斯 113; 布拉夫斯 114; 布拉夫斯 115; 布拉夫斯 116; 布拉夫斯 117; 布拉夫斯 118; 布拉夫斯 119; 布拉夫斯 120; 布拉夫斯 121; 布拉夫斯 122; 布拉夫斯 123; 布拉夫斯 124; 布拉夫斯 125; 布拉夫斯 126; 布拉夫斯 127; 布拉夫斯 128; 布拉夫斯 129; 布拉夫斯 130; 布拉夫斯 131; 布拉夫斯 132; 布拉夫斯 133; 布拉夫斯 134; 布拉夫斯 135; 布拉夫斯 136; 布拉夫斯 137; 布拉夫斯 138; 布拉夫斯 139; 布拉夫斯 140; 布拉夫斯 141; 布拉夫斯 142; 布拉夫斯 143; 布拉夫斯 144; 布拉夫斯 145; 布拉夫斯 146; 布拉夫斯 147; 布拉夫斯 148; 布拉夫斯 149; 布拉夫斯 150; 布拉夫斯 151; 布拉夫斯 152; 布拉夫斯 153; 布拉夫斯 154; 布拉夫斯 155; 布拉夫斯 156; 布拉夫斯 157; 布拉夫斯 158; 布拉夫斯 159; 布拉夫斯 160; 布拉夫斯 161; 布拉夫斯 162; 布拉夫斯 163; 布拉夫斯 164; 布拉夫斯 165; 布拉夫斯 166; 布拉夫斯 167; 布拉夫斯 168; 布拉夫斯 169; 布拉夫斯 170; 布拉夫斯 171; 布拉夫斯 172; 布拉夫斯 173; 布拉夫斯 174; 布拉夫斯 175; 布拉夫斯 176; 布拉夫斯 177; 布拉夫斯 178; 布拉夫斯 179; 布拉夫斯 180; 布拉夫斯 181; 布拉夫斯 182; 布拉夫斯 183; 布拉夫斯 184; 布拉夫斯 185; 布拉夫斯 186; 布拉夫斯 187; 布拉夫斯 188; 布拉夫斯 189; 布拉夫斯 190; 布拉夫斯 191; 布拉夫斯 192; 布拉夫斯 193; 布拉夫斯 194; 布拉夫斯 195; 布拉夫斯 196; 布拉夫斯 197; 布拉夫斯 198; 布拉夫斯 199; 布拉夫斯 200; 布拉夫斯 201; 布拉夫斯 202; 布拉夫斯 203; 布拉夫斯 204; 布拉夫斯 205; 布拉夫斯 206; 布拉夫斯 207; 布拉夫斯 208; 布拉夫斯 209; 布拉夫斯 210; 布拉夫斯 211; 布拉夫斯 212; 布拉夫斯 213; 布拉夫斯 214; 布拉夫斯 215; 布拉夫斯 216; 布拉夫斯 217; 布拉夫斯 218; 布拉夫斯 219; 布拉夫斯 220; 布拉夫斯 221; 布拉夫斯 222; 布拉夫斯 223; 布拉夫斯 224; 布拉夫斯 225; 布拉夫斯 226; 布拉夫斯 227; 布拉夫斯 228; 布拉夫斯 229; 布拉夫斯 230; 布拉夫斯 231; 布拉夫斯 232; 布拉夫斯 233; 布拉夫斯 234; 布拉夫斯 235; 布拉夫斯 236; 布拉夫斯 237; 布拉夫斯 238; 布拉夫斯 239; 布拉夫斯 240; 布拉夫斯 241; 布拉夫斯 242; 布拉夫斯 243; 布拉夫斯 244; 布拉夫斯 245; 布拉夫斯 246; 布拉夫斯 247; 布拉夫斯 248; 布拉夫斯 249; 布拉夫斯 250; 布拉夫斯 251; 布拉夫斯 252; 布拉夫斯 253; 布拉夫斯 254; 布拉夫斯 255; 布拉夫斯 256; 布拉夫斯 257; 布拉夫斯 258; 布拉夫斯 259; 布拉夫斯 260; 布拉夫斯 261; 布拉夫斯 262; 布拉夫斯 263; 布拉夫斯 264; 布拉夫斯 265; 布拉夫斯 266; 布拉夫斯 267; 布拉夫斯 268; 布拉夫斯 269; 布拉夫斯 270; 布拉夫斯 271; 布拉夫斯 272; 布拉夫斯 273; 布拉夫斯 274; 布拉夫斯 275; 布拉夫斯 276; 布拉夫斯 277; 布拉夫斯 278; 布拉夫斯 279; 布拉夫斯 280; 布拉夫斯 281; 布拉夫斯 282; 布拉夫斯 283; 布拉夫斯 284; 布拉夫斯 285; 布拉夫斯 286; 布拉夫斯 287; 布拉夫斯 288; 布拉夫斯 289; 布拉夫斯 290; 布拉夫斯 291; 布拉夫斯 292; 布拉夫斯 293; 布拉夫斯 294; 布拉夫斯 295; 布拉夫斯 296; 布拉夫斯 297; 布拉夫斯 298; 布拉夫斯 299; 布拉夫斯 300; 布拉夫斯 301; 布拉夫斯 302; 布拉夫斯 303; 布拉夫斯 304; 布拉夫斯 305; 布拉夫斯 306; 布拉夫斯 307; 布拉夫斯 308; 布拉夫斯 309; 布拉夫斯 310; 布拉夫斯 311; 布拉夫斯 312; 布拉夫斯 313; 布拉夫斯 314; 布拉夫斯 315; 布拉夫斯 316; 布拉夫斯 317; 布拉夫斯 318; 布拉夫斯 319; 布拉夫斯 320; 布拉夫斯 321; 布拉夫斯 322; 布拉夫斯 323; 布拉夫斯 324; 布拉夫斯 325; 布拉夫斯 326; 布拉夫斯 327; 布拉夫斯 328; 布拉夫斯 329; 布拉夫斯 330; 布拉夫斯 331; 布拉夫斯 332; 布拉夫斯 333; 布拉夫斯 334; 布拉夫斯 335; 布拉夫斯 336; 布拉夫斯 337; 布拉夫斯 338; 布拉夫斯 339; 布拉夫斯 340; 布拉夫斯 341; 布拉夫斯 342; 布拉夫斯 343; 布拉夫斯 344; 布拉夫斯 345; 布拉夫斯 346; 布拉夫斯 347; 布拉夫斯 348; 布拉夫斯 349; 布拉夫斯 350; 布拉夫斯 351; 布拉夫斯 352; 布拉夫斯 353; 布拉夫斯 354; 布拉夫斯 355; 布拉夫斯 356; 布拉夫斯 357; 布拉夫斯 358; 布拉夫斯 359; 布拉夫斯 360; 布拉夫斯 361; 布拉夫斯 362; 布拉夫斯 363; 布拉夫斯 364; 布拉夫斯 365; 布拉夫斯 366; 布拉夫斯 367; 布拉夫斯 368; 布拉夫斯 369; 布拉夫斯 370; 布拉夫斯 371; 布拉夫斯 372; 布拉夫斯 373; 布拉夫斯 374; 布拉夫斯 375; 布拉夫斯 376; 布拉夫斯 377; 布拉夫斯 378; 布拉夫斯 379; 布拉夫斯 380; 布拉夫斯 381; 布拉夫斯 382; 布拉夫斯 383; 布拉夫斯 384; 布拉夫斯 385; 布拉夫斯 386; 布拉夫斯 387; 布拉夫斯 388; 布拉夫斯 389; 布拉夫斯 390; 布拉夫斯 391; 布拉夫斯 392; 布拉夫斯 393; 布拉夫斯 394; 布拉夫斯 395; 布拉夫斯 396; 布拉夫斯 397; 布拉夫斯 398; 布拉夫斯 399; 布拉夫斯 400; 布拉夫斯 401; 布拉夫斯 402; 布拉夫斯 403; 布拉夫斯 404; 布拉夫斯 405; 布拉夫斯 406; 布拉夫斯 407; 布拉夫斯 408; 布拉夫斯 409; 布拉夫斯 410; 布拉夫斯 411; 布拉夫斯 412; 布拉夫斯 413; 布拉夫斯 414; 布拉夫斯 415; 布拉夫斯 416; 布拉夫斯 417; 布拉夫斯 418; 布拉夫斯 419; 布拉夫斯 420; 布拉夫斯 421; 布拉夫斯 422; 布拉夫斯 423; 布拉夫斯 424; 布拉夫斯 425; 布拉夫斯 426; 布拉夫斯 427; 布拉夫斯 428; 布拉夫斯 429; 布拉夫斯 430; 布拉夫斯 431; 布拉夫斯 432; 布拉夫斯 433; 布拉夫斯 434; 布拉夫斯 435; 布拉夫斯 436; 布拉夫斯 437; 布拉夫斯 438; 布拉夫斯 439; 布拉夫斯 440; 布拉夫斯 441; 布拉夫斯 442;

WIFE IN NAME ONLY (Garland Gadsen, mgr.); Louisville, Mo., Oct. 10; Hanford 11.

WILLARD, E. A. (Chas. A. Moore, mgr.); Ottawa, Can., Oct. 9-14; Detroit, Mich., 16-21.

WILSON, Al. H. (Sidney E. Ellis, mgr.); Fort Worth, Tex., Oct. 10; Dallas 11, 12; Waco 13; Austin 14; San Antonio 15; Houston 17, 18; Galveston 19; Beaumont 20.

WILSON, FRANCIE; Chicago, Ill., Oct. 2-14.

WOODBURY, FRANKLIN; New Bedford, Mass., Oct. 10.

WILSON, M. E. (Billie May, mgr.); Middlebury, Vt., Oct. 14; Atlantic 15.

TOKES AND ADAMS; New York city Oct. 9-14.

YORK STATE POLKAS (No. 1; Fred E. Wright, mgr.); Charleston, S. C., Oct. 10; Savannah, Ga., 11, 12; Macon 13; Columbus 14; Atlanta 16-21.

YOUNG BUFFALO; Chicago, Ill., Oct. 1-14.

STOCK COMPANIES.

ALBEE (Edw. F. Albee, prop.); Pawtucket, R. I., Sept. 4—indefinite.

ALCARAZ (Belasco and Mayer, mgr.); San Francisco, Cal.—indefinite.

BALDWIN-MELVILLE; New Orleans, La., Sept. 3—indefinite.

BELASCO (Belasco and Mayer, mgr.); Los Angeles, Cal., Aug. 28—indefinite.

BELACO AND MAYER; Portland, Ore., Aug. 28—indefinite.

BIJOU; Fall River, Mass.—indefinite.

BISHOP'S PLAYERS; Oakland, Cal.—indefinite.

BOWDOIN SQUARE THEATRE; Boston, Mass.—indefinite.

BUFFINGTON; Fall River, Mass.—indefinite.

COLUMBUS; Los Angeles, Cal.—indefinite.

CASTLE SQUARE; Boston, Mass.—indefinite.

CENTRAL (Belasco and Mayer, mgr.); San Francisco, Cal.—indefinite.

DARCY AND SPECKS; Philadelphia, Pa., Sept. 4—indefinite.

DIEMER; Springfield, Mo.—indefinite.

EMPIRE; Columbus, Ohio—indefinite.

EMPIRE THEATRE; Boston, Mass., Sept. 4—indefinite.

FOLPAUGH; Philadelphia, Aug. 29—indefinite.

FRANKLIN SQUARE; Worcester, Mass.—indefinite.

GAGNON-POLLOCK; Roanoke, Va.—indefinite.

GARDNER THEATRE; Cleveland, O.—indefinite.

GILMORE; Springfield, Mass., Sept. 4—indefinite.

HAMILTON-THOMPSON; Lynn, Mass.—indefinite.

HOLDEN; Indianapolis, Ind.—indefinite.

HUNTINGTON-DE DEYN; Lowell, Mass.—indefinite.

GERMAN; Milwaukee, Wis., Sept. 19—indefinite.

IMPERIAL; Providence, R. I., Sept. 4—indefinite.

KIRSHAW-MORRISON; Pawtucket, R. I.—indefinite.

LYCEUM; Cape May, N. J.—indefinite.

LITCHFIELD; Minneapolis, Minn.—indefinite.

LIVINGSTON (F. H. Livingston, mgr.); Detroit, Mich.—indefinite.

MARLOWE; Chicago, Ill., Sept. 4—indefinite.

MOORE-MCALLUM; Rochester, N. Y., Sept. 18—indefinite.

MOROSCO, OLIVER; Los Angeles, Cal., July 10—indefinite.

NEW PEOPLE'S (Fred Conrad, mgr.); Chicago, Ill., Sept. 4—indefinite.

PATTON'S LEE AVENUE (Corse Patton, mgr.); St. Louis, Mo., Sept. 1, 18, 22—indefinite.

PEOPLES' THEATRE; Chicago, Ill., Aug. 26—indefinite.

PLAYERS; Chicago, Ill., Aug. 27—indefinite.

PROCTOR'S FIFTH AVENUE; New York city—indefinite.

PROCTOR'S 125TH STREET; New York city—indefinite.

SHIRLEY, JESSIE; Spokane, Wash.—indefinite.

SNOW BLOOMER; Troy, N. Y., Aug. 28—indefinite.

SPONDER (Mrs. E. B. Sponder, mgr.); Brooklyn, N. Y., Aug. 21—indefinite.

THANHOUSER; Milwaukee, Wis.—indefinite.

VALLAMONT; Williamsport, Pa.—indefinite.

WILLIAMS, MALCOLM; Worcester, Mass.—indefinite.

THEATRE FRANCAIS; Montreal, Can.—indefinite.

VERNON; Baltimore, Md., Oct. 9—indefinite.

YORKVILLE (Dave Weis, mgr.); New York city—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK; Schenectady, N. Y., Oct. 9-14; Kingston 15-21.

BELCHER COMEDIANS; Seaman, Kan., Oct. 9-11; Liberal, Mo., 12-14.

BENNETT-MOULTON (in E. Newhall, mgr.); Holyoke, Mass., Oct. 9-14.

BENNETT-MOULTON (Will A. Partello, mgr.); South Manchester, Conn., Oct. 9-14; Torrington 16-21.

BENNETT-MOULTON (C. F. Twichell, mgr.); Naugatuck, Conn., Oct. 9-14.

BENNETT-MOULTON (A. P. Reed, mgr.); Bradford, Pa., Oct. 9-14; Tiverton 15, 16—indefinite.

BENNETT SHOW; Milaca, Minn., Sept. 4—indefinite.

BENTON'S COMEDIANS (Perce R. Benton, mgr.); Guthrie, Okla., Oct. 15-21.

BRECKINRIDGE STOCK (Edwin Barrie, mgr.); Clay Center, Kan., Oct. 9-14; Blackwell, Okla., 16-21.

BERRY, MILLER STOCK (Miller Berry, mgr.); Terre Haute, Ind., Oct. 9-14; Bloomington 16-21.

BIGELOW, FLOYD R. (Tortorelli and Wallace, mgrs.); Covington, Ill., Oct. 9-14; Festus 16-18; Malden 19-21.

BROWN, KIRK (J. P. Merrick, mgr.); Sharon, Pa., Oct. 9-14.

BUFFINGTON STOCK (D. R. Buffington, mgr.); New Bedford, Mass., Oct. 2—indefinite.

BUNTING, EMMA; Allentown, Pa., Oct. 9-14.

CARROLL COMEDY; Martinsburg, W. Va., Oct. 9-14.

CENTURY STOCK (W. Dick Harrison, mgr.); Louisville, Ky., Oct. 9-10; Topeka 11-12.

CHASE-LISTER (Northern; Glenn F. Chase, mgr.); Toledo 13, 14—indefinite.

CHICAGO STOCK (Chas. H. Rossman, mgr.); Newark, N. J., Oct. 9-15; Alliance 15-22.

COLONIAL STOCK; Gloucester, Mass., Oct. 9-14.

COOK-CHURCH STOCK (H. W. Taylor, mgr.); Pittsfield, Mass., Oct. 9-14; North Adams 16-21.

CORNELL STOCK; Franklin, Pa., Oct. 9-14; Canonsburg 16-21.

OSBROOK STOCK (John F. Osbrough, prop.); Woonsocket, R. I., Oct. 9-14; Burlington, Vt., 16-21.

CHADDO-NEVILLE (Chas. H. Neville, mgr.); Butler, Pa., Oct. 9-14; Greenville 19-21.

DE VONDE CHESTER STOCK (Phil Levy, mgr.); Norristown, Pa., Oct. 16-21; Allentown 22-28.

DUDLEY, FRANK; Trenton, Ill., Oct. 9-14.

ECLIPSE STOCK; Whitesboro, Tex., Oct. 11; Gainesville 14.

ELLIS, MR. AND MRS. JACK; Cape Girardeau, Tenn., Oct. 9-14; Kennett 16-21.

EMPIRE STOCK; Meyersdale, Pa., Oct. 9-14.

EWING, GEORGE; Lawton, Okla., Oct. 9-14.

CRICKET, T. 10-12.

FAYE, LESLIE; Waukegan, Ill., Oct. 10-12.

FERBER COMEDY; New London, Conn., Oct. 9-14.

FENDER STOCK (Will Doshon, mgr.); Fall River, Mass., Oct. 9-14; New Bedford 16-21.

FISK, MAY; Woonsocket, R. I., Oct. 9-14.

FISK STOCK (T. B. Stone, mgr.); East St. Louis, Ill., Oct. 9-10; St. Charles 13, 14; Alton 15, 16.

FLEMING, MAMIE (W. H. Gracey, mgr.); Easton, Pa., Oct. 9-14; Paterson, N. J., 15-21.

FLYNN, JOSEPH J. STOCK (Eastern; Ralph A. Ward, mgr.); Rockland, Me., Oct. 9-14; Bangor 13-14.

FOUNTAIN THEATRE (Central; Kahn and Eckola, Hennepin, Minn., Oct. 9-11; Marion 12-14; Hennepin 15-18; Leavenworth 19-21).

FULTON BROTHERS' STOCK (Gene B. Fulton, mgr.); Osborne, Kan., Oct. 9-14; Beloit 16-21.

GAGNON-POLLOCK; Gastonia, N. Y., Oct. 9-11.

HARTIGAN-PRITCHETT (Geo. L. Marion, mgr.); Conneaut, O., Oct. 9-11; Ashtabula 12-14.

HALL, DON C.; Hartford, Conn., Oct. 9-21.

HARRIS-PARKINSON (Robt. H. Harris, mgr.); Parkersburg, W. Va., Oct. 9-14; Cincinnati 15-21.

HILLMAN, MAY STOCK (Rosner and Schnabel, mgrs.); Hornellsville, N. Y., Oct. 9-14; Carbendale, Pa., Oct. 21.

HIMMELIN'S IDEALS (Jno. A. Himmelin, mgr.); Cohocton, O., Oct. 9-11.

HOEFFLER, JACK (Jack Hoeffler, mgr.); Oklahoma, La., Oct. 9-11; Ottumwa 12-14; Burlington 15-17.

HOWARD-DORSET (Geo. Howard, mgr.); Evansville, Ind., Oct. 9-14; Charleston, W. Va., 16-21.

HOYT'S COMEDY (H. G. Allen, mgr.); Cape Girardeau, Mo., Oct. 9-14; Kennett 16-21; Marquette, Mo., Oct. 9-14; Fall River, Mass., 16-21.

HUNT STOCK; Porterville, Mich., Oct. 9-14.

INTERNATIONAL STOCK; Newbury, N. Y., Oct. 9-14; Poughkeepsie 16-21.

JORDAN DRAMATIC (Jas. S. Peitz, mgr.); Creston, Ia., Oct. 9-14; Atlantic 16-21.

KARROLL DOT; Biddeford, Me., Oct. 9-14; Dover, N. H., 16-21.

KENNEDY, JAMES (O. E. Wex, mgr.); Lynn, Mass., Oct. 9-14; Lowell 16-21.

KERKHOFF-HILLMAN STOCK (Ivan Kerkhoff, mgr.); Saline, Kan., Oct. 9-14; Kenett 16-21; Marquette, Mo., Oct. 9-14.

KINGLEY-RUSSELL; Bowling Green, Mo., Oct. 9-21; Carrollton 16-21.

LAWRENCE, DOBOTH; Hudson, N. Y., Oct. 9-14; Roundout 16-21.

McALIFFER STOCK (Harry Katsoo, mgr.); Middlebury, Vt., Oct. 9-14; Port Jervis 16-21.

McDONALD STOCK (G. W. McDonald, mgr.); Hutchinson, Kan., Oct. 9-14; Wichita 16-21.

MANHATTAN STOCK (Sallinger and Branson, mgr.); North Adams, Mass., Oct. 9-14.

MANNERS STOCK; Washington, D. C., Oct. 12-14.

MARKS (A.; Joe Marks, mgr.); Trenton, Can., Oct. 9-14.

MARKY BROTHERS (R. W. Marks, mgr.); Ottawa, Can., Oct. 9-14; Sherbrooke 16-21.

MASON, LILLIAN; Needham, Mass., Oct. 9-11; Framingham 12, 13; Iola 15-17; El Dorado 18; Hutchinson 19-21.

MATHER, CLARA; Calgary, Alberta, Can., July 8—indefinite.

MATTICE STOCK; Ellenville, N. Y., Oct. 9-14.

MOYICE STOCK; Junction City, Kan., Oct. 9-14; Abilene 16-21.

MURRAY AND MACKENZIE (John J. Murray, mgr.); McKeesport, Pa., Oct. 9-14; Wheeling, W. Va., 16-21.

MYRKLE-HARDER (Eugene J. Hall, mgr.); Cumberland, Md., Oct. 9-14; Hagerstown 16-21.

NEVILLE, MARGARET; Greenville, Pa., Oct. 16-22.

OPHEUM STOCK; Ward Buyle, mgr.); Denison, Tex., Oct. 9-14; Xenia 16-21.

ORMAN STOCK (John Orman, mgr.); Goldsboro, N. C., Oct. 9-14.

PATTON SISTERS (C. S. Payton, mgr.); Athens, Ga., Oct. 9-14.

PEOPLE'S PLAYERS; Beloit, Wis., Oct. 9-14.

PERUCHI-GYPSY; Abbeville, S. C., Oct. 9-14.

PERLUCK STOCK; Concord, N. H., Oct. 9-14.

PICKETT'S THEATRE; Washington, D. C., Oct. 10, 11.

PATERSON-MANN; New Brunswick, N. J., Oct. 9-14.

BOE COMEDY; Meriden, Conn., Oct. 9-14; Pittsfield, Mass., 16-21.

BOE STOCK; Augusta, Me., Oct. 9-14.

ROGERE, K. O. STOCK; Tonawanda, N. Y., Oct. 9-14.

RUNKEL, CORINNE STOCK (M. Runkel, mgr.); Florence, S. C., Oct. 9-14; Wilmington, N. C., 16-21.

RYAN STOCK (Daniel R. Ryan, mgr.); Paterson, N. J., Oct. 9-14.

SHAW-GALLAGHER (J. P. Gallagher, mgr.); Princeton, Minn., Oct. 9-11.

STERLING STOCK (Kasten; Wm. Trippett, mgr.); Wichita, Kan., Oct. 9-14.

STEVENS COMEDY; Louisville, Ky., Oct. 9-14.

STODDART STOCK (W. L. Stewart, mgr.); St. Catherine, Can., Oct. 9-14.

TAYLOR, ALBERT (Harry Elting, mgr.); Denton, Tex., Oct. 9, 10; Terrell 12, 13; Dallas 14, Denton 16, 17; Whetwright 18, 19; Sulphur Springs 20, 21.

TEMPERST J. L.; Alexandria, Va., Oct. 9-14.

TUCKER, ETHEL (Black Brothers, mgr.); El Paso, Tex., Oct. 9-14.

TURNER, CLARA (Mrs. W. Jackson, mgr.); Lowell, Mass., Oct. 9-14; Lynn 16-21.

VAN DYKE AND EATON (F. Mack, mgr.); Mexico, Mo., Oct. 9-14; Hannibal 16-21.

VIA STOCK (E. G. Via, mgr.); Danville, Ky., Oct. 9-11; Russellville 12-14.

WALLACE'S THEATRE (Dubinsky Brothers, mgr.); Gays Mills, Wis., Oct. 10-13; Guttenberg, Ia., 18; Dubuque 18-19.

WARNER COMEDY (Ben. R. Warner, mgr.); St. Cloud, Minn., Oct. 9-14.

WEIGHTS COMEDY; Scottsdale, Pa., Oct. 23-28.

WHITE STOCK; Bangor, Me., Oct. 11-14.

WINNINGER BROTHERS' OWN (Frank Winninger, mgr.); Winona, Minn., Oct. 9-15.

WOODRUFF, DORA (G. D. Kilgore, mgr.); Hartford, Ky., Oct. 9-14; Litchfield 16-21.

WOOD SISTERS; Pocahontas, Ark., Oct. 9-14.

YOUNG, EDWIN; Shreveport, W. Va., Oct. 9-11.

THE SLEEPING BEAUTY AND THE BEAST; Wilkes-Barre, Pa., Oct. 10; Shamokin 12; Hazleton 13; Pittsfield 14; Easton 15; Trenton, N. J., 16-21.

THE SPINET SET (W. B. Morris, mgr.); Detroit, Mich., Oct. 9-14; Toledo, O., 16-21; Grand Rapids 17, 18.

THE TENDERFOOT; Salt Lake City, U. S., Oct. 9-10; Ogden 11; Pocatello, Id., 12; Boise City 13; Baker City, Ore., 14; Portland 16-18; Olympia 19, Tacoma, Wash., 20; Victoria, B. C., 21.

THE WIZARD OF OZ; Philadelphia, Pa., Oct. 9-21.

THE YANKEE REGENT; Chicago, Ill., Aug. 14—indefinite.

TIVOLI OPERA; San Francisco, Cal., Sept. 11-21.

TOBIN, DICK AND HARRY (A. H. Wood, mgr.); Albany, N. Y., Oct. 9-11; Amsterdam 12; Cohoes 13; Kingston, N. Y., 14; Utica, N. Y., 15-21.

TO-MORROW LAND (Henry W. Savage, mgr.); Baltimore, Md., Oct. 9-14.

WHEN JOHNNY COMES MARCHING HOME (W. T. Carleton, prop.); Paris, Ky., Oct. 10; Lexington 11-14.

WILLS MUSICAL (John B. Wills, mgr.); Columbus, Miss., Oct. 9-11; Aberdeen 12, 13; Army 14.

WOODLAND (Henry W. Savage, mgr.); Philadelphia, Pa., Oct. 9-21; Cincinnati, O., 22-26.

MINSTRELS.

HARLOW AND WILSON'S (Lawrence Harlow, mgr.); Gallipolis, O., Oct. 10.

DE RUE BROTHERS; Mount Rose, Pa., Oct. 10; Mariton, N. Y., 11; Cortland 12; Groton 13; Morris 14.

DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.); Peoria, Ill., Oct. 10; Davenport, Ia., 11; Cedar Rapids 12; Des Moines 13; St. Joseph, Mo., 14.

DONNELLY AND HATFIELD (Edward Conrad, mgr.); New York, N. Y., Oct. 10; Stamford 12; Bridgeport 13; Greenwich 14; Wilmette, N. G., 15; Henderson 16, Durban 17; Rocky Mount 18.

DUMONT'S; Philadelphia, Pa., Aug. 20—indefinite.

FIELDS (Doc Quizley, mgr.); Columbus, Ga., Oct. 10, 11; Augusta 12; Columbia, S. C., 13; Charles-ton 14; Savannah, Ga., 16; Brunswick 17; Jacksonville 18; Tallahassee 19; Birmingham 20; Mobile, Ala., 21; New Orleans, La., 22, 23.

HENRY'S HI; Utica, N. Y., Oct. 10.

KERSHAW'S (George A. Thyser, mgr.); San Marcos, Tex., Oct. 10; San Antonio 11; Houston 12; Galveston 13; Burlington 14; Galveston 15; Dubuque 16; Ottawa 17; Navassa 18; Corpus Christi 19; Mexia 20; Dallas 21; Waxahachie 22; Galveston 23; Sherman 24.

HENRY'S HI; Utica, N. Y., Oct. 10.

KERSHAW'S (George A. Thyser, mgr.); San Marcos, Tex., Oct. 10; San Antonio 11; Houston 12; Galveston 13; Burlington 14; Galveston 15; Dubuque 16; Ottawa 17; Navassa 18; Corpus Christi 19; Mexia 20; Dallas 21; Waxahachie 22; Galveston 23; Sherman 24.

PRIMROSE; Baltimore, Md., Oct. 9-14.

RICHARDS AND PRINGLE'S (Richards and Holland, mgr.); Indianapolis 12; Cincinnati 13.

SURE, QUES (Ed. S. Davies, mgr.); Hot Springs, Ark., Oct. 9-10; Ardmore 11; Camden 12; Texarkana 13; Shreveport 14; Marshall 15; Texarkana 16; Tyler 17; Greenville 18; McKinney 19; Paris 20; Bonham 21; Demion 22.

BALTIMORE BEAUTIES (Black Pattie Troubadours); Cleburne, Tex., Oct. 14.

BLACK PATTI TROUBADOURS; Cleburne, Tex., Oct. 14.

BLUE IRON GIRLS; Pittsburgh, Pa., Oct. 9-14.

BOHEMIANS; Philadelphia, Pa., Oct. 9-14.

BON TONS (Bush and Weber, mgrs.); St. Louis, Mo., Oct. 9-14.

BOWERY BURLESQUERS; Reading, Pa., Oct. 9-14.

CASINO GIRLS; Albany, N. Y., Oct. 9-14.

CITY SPORTS; New York city Oct. 9-14.

CLOUD JACKIE; Troy, N. Y., Oct. 9-14.

DAINTY DUCHESS; Worcester, Mass., Oct. 9-14.

DEVERE'S, SAM OWN; San Francisco, Calif., Oct. 9-14.

DREAMLAND BEAUTIES (Frank Calder, mgr.); Montreal, Can., Oct.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:

(Otto L. Culver, Representative.)

66 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agency line. Quarter-Page, \$15; Half-Page, \$30; One Page, \$60.

Professional Cards and Managers' Directory Cards, 15 cents an agency line, single insertion; \$1.50 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "R.", or "RE"), 10 cents a line.

Charge for inserting Portraits furnished on application. "Preferred" positions and black electrotypes subject to extra charge.

Book page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 12 M. P. M.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.50. Postage in advance. Single copies, 10 cents.

Foreign subscription, \$5 per annum, postage prepaid.

Telephone number, 631, 222 Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Full Hall American Exchange, Carlton St.; Regent St.; Norman's Toyot's Agency, 22 Haymarket, S. W.; Anglo-American Exchange, 5 Northumberland Ave., W. C.; In Paris at Bruneau's, 17 Avenue de l'Opera. In Liverpool, at Lister's, 61 Lime St. In Sydney, Australia, Sutin & Co., Moore St. In Johannesburg, South Africa, at Joss, Black St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.

Mailed at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK ----- OCTOBER 14, 1905.

Largest Dramatic Circulation in the World.

LIMITATIONS OF MODERN DRAMA.

PHILOSOPHICAL study of the drama is naturally a function of the German scholar, and thus the ideas of KONRAD FALKE, recently published in the *Deutsche Monatsschrift*, inspired by the centenary of SCHILLER'S death, are interesting. FALKE compares the drama of to-day with that of SCHILLER'S time, and points differences between the realism of the respective periods.

In a nutshell, it is pointed out that the inspiration of the movement that developed the German classics arose from an elemental craving for freedom—"for a vent to the superabundance of strength and individuality"—a cry of the heart; whereas, the moderns show rather a hunger of the intellect. "Realism," says FALKE, "as conceived in the newer time is objective, and takes for its themes the present, the nearby, the every-day, with all its distracting details. To take a particular piece of matter and reproduce it with photographic fidelity, that is the false conception of the realism of to-day; to take a typical case, which shall answer for all time, to idealize it, intensify its meaning by abstracting insignificant details which tend merely to belittle and confuse, that is the true realism for which the drama should strive, and which survives."

On the theory of the latter method, FALKE points out what is evident, a necessary dissonance between the picture which the dramatist should portray and that which actuality presents to him. Thus the great poets have risen above all restrictions and created worlds of their own, dealing with elementary forces that more naturally appeal and that all mankind recognize in spite of the inhibition that refinement teaches. "The drama," says FALKE, "is the image of life, but the animating principle of life is conflict, and conflict requires power in order to culminate in success. Since the conflict itself is a pleasure to the strong, so is the sight of a conflict carried on by forceful combatants a pleasure. In the heightening of the consciousness of our strength by a sympathetic live participation, and its simultaneous suppression—since we are but spectators and not actors—therein lies the secret of the specific effect of the drama, suspense."

He goes on to say that what the modern

dramatists lack absolutely "is the spirit of fierce revolt." He sees in INSKY a moralist who concerns himself with social problems—"a moralist of such predominant dramatic endowment that his pulpit must needs be the stage"—but says that what cripples the will of INSKY's heroes is the illusion, offspring of the preponderant scientific culture of this generation, that the will is fettered. And he says that the spectators and the characters themselves "crave to break by main force through the limitations imposed by this scientific conception of the universe, to regain freedom of feeling and of will." While accepting INSKY as "the first of the moderns and at once their chief," FALKE insists that INSKY, although he has honestly fought the fight of the modern man, has not fought it to the finish. He discusses various German dramatists who have followed INSKY, but thinks them all inferior. "It is no longer great destinies," he says, "but private concerns, that interest us; no longer what is ripe, but the under-ripe and the over-ripe. Aside from the problems it is the curiosity to peer into pathology, en miniature, which crowds the theatres."

Noting plays from problems in social life, FALKE suggests that as the view of conditions with which they deal has become general, they may approach the zenith and turn into the opposite way. "Closer than many may deem," he says, "may the time be when what is sought for in art will not be the reverberation of existing misery, but once again that of a longing for greatness and freedom."

DETERIORATION.

A NUMBER of prominent newspapers of late have called attention to the fact that there has been a gradual deterioration in the character of the cheaper sort of plays put forward in this country, most of the offerings coming under the head of "melodrama."

Any one with memories of melodramas of the past generation must appreciate the truth of this observation, for most of the pieces offered in that guise to-day are poor stuff, to say nothing of the question of morality that has arisen in the discussion of their general character.

In the theatrical business one must advertise his offerings with reference to their dramatic nature and their supposed appeal; and by this test it is found that many of the current plays made and promoted for the popular-price houses have awakened official opposition through their printing, by which they are judged superficially.

It was easy enough to attribute to old-fogeyism and illiberality the opposition to a certain class of theatrical posters developed in various towns in New England, where the police authorities have been instructed to censor all theatrical printing and prohibit that thought to be objectionable; but now that the matter has been taken up by the police authorities of New York, and considered by the Aldermen, it is plain to see that managers and promoters of certain sorts of amusements—some of them perhaps unconsciously—have approached, if they have not crossed, the line of danger.

It is not necessary at this time to discuss at length the means to be tried in New York to prohibit the display of objectionable posters, although there no doubt will be cause for criticism of those means. Anything that comes within the scope and reach of dominant politics in any city carries doubt as to good faith, especially if it gives rise to opportunity of any sort for favoritism or profit.

A resolution was offered in the Board of Aldermen on Sept. 26 requiring the approval of the Police Commissioner, or of some one designated by him, of all posters before they can legally be displayed on the billboards or dead walls of the city. On Oct. 2 the Committee on Laws and Legislation of the board passed this resolution, but before giving it the authority of an ordinance they amended it so that any policeman of the city, while on his beat, may arrest any billposter whom he finds displaying questionable lithographs or bills and take him before a Police Magistrate, who is to pass on the character of the posters involved. The original resolution described posters to be prohibited as those apparently "lewd, indecent, immoral, immodest, vulgar, or suggestive" in character, "calculated to debauch the public or shock the sense of decency or propriety."

The public good no doubt requires that posters of this description should be prohibited; but the throwing upon policemen "on their beats" of the duty to stop and watch all billposters until their work is completed on the possibility that the policemen, exercising original judgment, may arrest the billposters, is something so far from practicality—to say nothing of many objections that may be urged to this delegating of judicial authority linked with opportuni-

ties that might multiply—that the Aldermen would do well to try again.

That there are displayed many posters that never should have been printed, however, is plain to the common eye, and managers concerned in such displays should read the signs of the times.

PERSONAL.

GEORGE.—Grace

George last week began rehearsals of Margaret Mayo's dramatization of "The Marriage of William Ashe."

EAMES.—A reception tendered Madame Emma Eames at Bangor, Me., last Thursday was one of the most notable social functions ever held in Bangor. In the receiving line were Senator Eugene Hale and Mrs. Hale, and Adjutant-General and Mrs. A. B. Farnham.

More than a thousand persons were presented to the prima donna.

HOFFMAN.—It is said that Josef Hoffman is to marry Mrs. Marie Eustis, formerly the wife of George Peabody Eustis and a daughter of James Eustis, formerly Ambassador to France.

HARVEY.—Martin Harvey has been making a success with *The Breed of the Treshams* in Scotland. At the Theatre Royal, Glasgow, he gave his impersonation of Hamlet for the first time in Scotland.

ELLIOTT.—Maxine Elliott has purchased from Clyde Fitch the English rights for *Her Great Match*, and will appear in this play for her next engagement in London in April, 1907, at the Lyric Theatre where she appeared in Mr. Fitch's *Her Own Way* last spring. Miss Elliott will continue to play in *Her Great Match* until her London appearance a year from next April and in September, 1907, she will produce in New York a new play by Mr. Fitch.

JAMES.—Louis James celebrated his sixty-third birthday at Atlanta, Ga., on Oct. 3. His company took occasion to express their admiration for him by elaborately decorating his dressing-room, and after the performance gave a supper in his honor at the Piedmont Hotel and presented him with a handsome loving cup.

MARLOWE.—Julia Marlowe, who sprained an ankle in Cleveland two weeks ago, has fully recovered and has discarded the rolling chair that had been her companion for a fortnight.

EDWARDES.—George Edwardes, the London manager of musical comedies, will sail for New York on the *Baltic* on Oct. 18, to be present at the opening performance of *Veronique* at the Broadway Theatre on Oct. 30.

CALVÉ.—Madame Calvé sailed Saturday from Havre on the *Touraine*. She will rest here a fortnight before beginning her concert tour.

MELLISH.—Vera Fuller Mellish made her debut as Elin in *The Prodigal Son* at the New Amsterdam Theatre last night. She is a daughter of Fuller Mellish, a granddaughter of Rose Le Clercq and a grandniece of Carlotta Le Clercq.

THE DRAMATISTS CLUB.

The annual meeting of the American Dramatists Club was held last Saturday evening. Upon the suggestion of Mr. Broadhurst some member of the club will be appointed to submit a treatise on some current attraction at each session of the club and lead the discussion of the same for educational purposes.

Walter Clark Bellows was appointed by President Bronson Howard to submit a treatise on *The Prodigal Son* at the monthly meeting of the club to be held on the first Saturday in November.

On the suggestion of Orestes Bean, a committee was appointed to investigate the advisability of adding a club historian to their present corps of officers and to report upon the practicability of establishing a play bureau in conjunction with the club.

Harry P. Mawson, chairman of the Committee on Legislation, reported that desirable legislation providing for the more complete protection of dramatic properties has become a fact in fourteen important States, and that bills are pending before the Legislatures of other States when they convene.

The annual election of officers resulted: Bronson Howard was re-elected president, Joseph I. Clark was re-elected first vice-president, Charles Barnard was elected second vice-president, Mark Swan was elected corresponding secretary, Charles Klein was re-elected recording secretary, and Richard A. Purdy was re-elected treasurer. As members of the board, Henry P. Mawson, Milton Nobles, William C. De Mille, J. J. McClosky, Edwin Milton Royle; for House Committee, John Ernest McCann, Orestes Bean, and Richard A. Purdy.

KIRKE LA SHELL'S ESTATE.

Although Kirke La Shell, who died at Bellport, L. I., on May 16 last, possessed considerable property, an appraisement shows that his real estate was heavily mortgaged. His net real and personal property amounts to \$90,525.25. In addition to this his wife, Jessie N. La Shell, had insurance policies payable to her amounting to \$20,000. Since his death his half interest in *Checkers* has been sold for \$12,500, and his interest in *The Heir to the Hoorah*, and *The Virginian* has realized \$12,500.

QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses for names. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR will be forwarded if possible.

BALTIMORE READER, Baltimore, Md.: Corinne is with The Rogers Brothers in Ireland.

R. H. Paterson, N. J.: J. C. Williamson is one of the leading managers of Australia, and employs nearly 400 people.

M. N. Yonkers, N. Y.: 1. After leaving Proctor's last season Edwin Arden played at the American Theatre. 2. Home Folks has not announced its route so far ahead.

F. W. H. Keytesville, Mo.: My Friend From India, by H. A. Du Souchet, was produced Oct. 6, 1898, at the Bijou Theatre and transferred to Hoyt's, Nov. 30, where it ran until Jan. 4, 1897.

E. H. E., Boston, Mass.: 1. The name of the author of *The Prince Chap* is pronounced Pepple, not Peppy or People. 2. Frederic Belasco is a brother of David Belasco.

VAN D. Wauwatosa, Wis.: 1. We cannot answer your first question. Read the paragraph at the head of the column. 2. De Wolf Hopper's plans for the future are not yet arranged.

THE MATINEE GIRL.



ONE distinguished individual will not be surprised to learn that at the Madison Square Theatre, in *The Man on the Box*, last week, gifted Carlotta Nilsson rose to her opportunity and sprang in a night into the front rank of comedienne in this country. The distinguished individual is King Edward VII, of England. For the King sent for her after her appearance in a Louis Parker comedy, and when she appeared in his box said: "I thank you, Miss Nilsson, for making me laugh."

In America, at least in New York, the aura of Ibsen and of Ibsen roles hangs about Carlotta Nilsson. We know her as Mrs. Elvsted, in *Hedda Gabler*, and as Letty, and in that matinee special, performance named for its brief life, I believe, *Love's Pilgrimage*, as a maid of sorrow. Her personality in private life bears out this professional impression. She is a native of Sweden, and the sadness of the North envelops her. Her large blue-gray eyes are wistful, her voice plaintive, her manner subdued. Certainly the despair, rather than the joy of life, radiates from her. Just in the degree in which she is by nature gloomy is she proclaimed an artist by her comedy. She had been on the stage many minutes—she might have remained on it all evening, and left the audience in ignorance that it was looking upon the Letty of last year and the Mrs. Elvsted of the year before, and the woeful heroine of *Love's Pilgrimage* between whiles, had it not been for the guidance of the programme. Even with "And Carlotta Nilsson" at the end of the cast proclaiming her distinctness there was a sustained doubt whether this rouged, laughing eyed, light voiced, coquettish young person, whom the other players called Betty Annesley, was not being played, through some post-bill printing chance, by some one else. Could this gay bit of animated chiffon, this fluttering suff of femininity, indeed be the maid of sorrows? Slowly the American audience adjusted its dazed consciousness to the fact, and echoed the thought of the English King. Its surprise was the surprise of the audience that looked upon Carlotta metamorphosed in a night from Carmen to Marguerite.

Miss Nilsson, though an artist, is in spots still inarticulate. There were one or two drops to ordinary tone and the level of the commonplace in the second act, but they were momentary. She quickly recovered herself, and the errors might be sacrificed to nervousness. But some friend kind enough to be daring should tell Miss Nilsson that a well bred woman, such as Betty Annesley certainly was, does not show her emotion by labial gymnastics. The record of past emotions may be written on her mouth. A commentator on human passion observed that we can read by a woman's mouth what she has been, by her eyes what she might have been. The mouth records past suppression rather than present impression. Miss Nilsson would do well to rehearse her third act before her mirror with a view to what her mouth should express. Inexperienced and ill taught actresses "make faces." We do not expect them from artists, and an artist Carlotta Nilsson has proven herself.

The little girls who want to go on the stage haunt Miss Nilsson's door and her mail. "How can I become an actress?" they ask.

Miss Nilsson's Scandinavian temperament reveals itself in eyes and voice and manner. The memory of rebuffs, disappointments, the temporary quality of many successes returns and wraps her in a melancholy haze.

"How can I explain to these pink babies that act one must have lived life?" she exclaims in despair.

The most interesting sight at The Walls of Jericho the other day was not enacted on the stage, but on the steps leading to the gallery. Every seat was filled, and a few interested persons, perched as long as their aching, contorted limbs would permit, on the stairs. One of these was a tall snowy haired woman of majestic figure and face in which strength and sweetness mingled in equal measure. It was the chief pleasure of the afternoon to watch her watch the stage. Interested, alert, intelligently receptive at all times, her face glowed as a landscape mellowed in the rich rays of the afternoon sun when James K. Hackett was on the stage. She smiled when the lines required him to use a plump oath. She was anxious as the crucial scene approached, when Mr. Hackett's task was to scathingly arraign the foibles, and littlenesses of the heartlessness and worse, of the set into which his stage marriage had thrown him, and when the big scene was over and the audience had clapped its appreciation she leaned back upon the stair as one who has been at a painful tension and welcome relaxation. Some one discovered her at last, and a man gladly gave up his chair in the orchestra to her. She smiled gently thanks, and there was a touch of the fine vanishing manner of the old school as she walked down the aisle to the chair. There was a little buzz of recognition as she took her seat, but she did not hear it, for she was looking with eyes in which was a happy smile, at the stage where James K. Hackett was taking his curtain call. She was his confidante, his constant travelling companion, his relentless critic, the indispensable unit in his professional and personal life, his mother.

The uncertain quality of fame was illustrated in a Michigan town last week, when a singing parodist was rehearsing her turn for that evening. One of the stanzas referred to Mrs. Leslie Carter.

"We'd better cut that verse," said the singer to the orchestra leader. "In this neck of the woods who knows Mrs. Carter?"

A little voice from an unseen auditor in the shadows under the gallery shrilled answer: "O, yes, ma'am, I do. She lives down back of the depot and takes in washin'."

Maxine Elliott, being asked by a boresome woman for the story of how she happened to go on the stage, made a reply that might be generally adopted as a good rule of conduct. "I have no interest in anything except the present and future; have you?"

THE MATINEE GIRL.

THE USHER



Any section of country whose amusement means are restricted for any reason may not for a long time discover its comparative isolation. The South, which was the territory originally subjected to the attempted theatre monopoly which grew into the Theatrical Trust, has been the sport and plaything of the "booking agents" for years, during which the poorer class of attractions has been unloaded upon it and every scheme to get money from it with as little resembling a *quid pro quo* as possible has been played to the limit.

The South, however, is waking up to the condition of things that has so long prevailed, and angry protests have replaced toleration. The Columbia, S. C., State, discussing this matter, says that "the South is progressing in more ways than industrially. It is not the easy-going section of the country that it once was upon which any and everything which was not good enough elsewhere might safely be dumped. This is as true of theatricals as well as of other things. Although the theatrical season has hardly begun in the circuit of Southern cities which are supplied by the Theatrical Trust, already three companies within this immediate vicinity have 'blown up' because they would not be tolerated. The lesson for the New York managers who send out these touring companies is plain. They must give the Southern cities companies which are at least fairly capable, and plays which are suited to Southern tastes, or else they invite failure. The day of the 'barn-stormer' in the South has passed."

The Macon, Ga., Telegraph, indorses the foregoing and says editorially:

The trouble seems to lie with the New York Theatrical Syndicate, which distributes the players over the country, paying little regard to local tastes and preferences. If this policy be continued the result will be a depreciation in theatrical business in the South, for the reason that the people of the section have other means of entertaining themselves than going to the theatre. If the press of the country will hold up the hands of the local managers it will not be long before the reform shall be effected. It is manifest that there is not enough good art accessible to the younger generation in the Southern States. Musical performances of a high character are rare, so far as the visits of accomplished professionals are concerned. The real masters of tragedy and comedy come altogether too infrequently, and as a consequence the appreciative ability of the theatregoers is seriously impaired. False standards of comparison are set up because the actual exemplary work is not seen or heard. There is no reason that the best artists should not range the South again, as they did in the days of Booth and Barrett, Adams and McCullough, Charlotte Cushman and Mary Anderson, and others with whom the elder people of Southern communities were so familiar in their younger days. The South is far more able to-day to pay for amusements and entertainments of the first order than at any time since or before the war.

The theatrical traditions of the South are among the richest of the country, and once that region was regarded highly by managers and players, who found in it full appreciation of the best that the theatre could offer. More clearly the victim of theatrical monopoly than any other section of the country in late years, the South is at last recognizing its dramatic deprivation and crying for a change.

The press agent of an attraction touring this season has taken the public fully into his confidence as to many features of the offering he represents. He dwells upon the symmetrical relation of each department of the spectacle to be presented to the others, down to the smallest particular. "Throughout the production," says he, "all is in unity. Red-haired girls wear costumes that become red-haired girls, slender girls wear costumes that befit them, and broad girls are dressed in keeping. There is nothing indiscriminate about the matter—no throwing of everybody's dresses into a big trunk, and no general grabbagging for them when the time for unpacking arrives. Each young woman is responsible for the care of her own gowns, and there are half a dozen wardrobe women who overhaul and repair nightly." This may suggest a great deal of wear and tear, but that expense is not thought of in seen from a further confession. "As an illustration of the care taken in the matter of the appearance of the chorus," says the press agent, "it may be mentioned that the soles of all the shoes worn by them are sandpapered nightly in order to give them a new appearance." Of course there are other details of a stage offering that the public is preliminarily interested in, but the sandpapering incident really ought to excite curiosity.

The Rochester Democrat and Chronicle comes to the subject of curtain speeches,

recently treated in *THE MINION*, and adds its word of opposition to the practice. It says:

Of late it has grown into an intolerable nuisance. It is entirely destructive of all dramatic illusion when a serious actor, dressed for his part, appears before the curtain speaking in his own proper person, and it is frequently derogatory to the actor's personal dignity, because however suitable and dignified his costume and make-up may seem so long as he is "in the picture," he looks like a mountebank in his fancy ball dress and grease-paint when he gets "out of the picture" and demands acceptance as a well-bred modern gentleman meeting an assemblage of modern ladies and gentlemen, decently and appropriately dressed for the time and occasion. The whole practice of demanding and of making curtain speeches is completely silly. It ought to be stopped. The house-manager who should make and enforce the house rule, "No curtain speeches allowed," would deserve well of the American theatregoer.

Actors who can speak acceptably under the stress of their work are rare. A great majority who attempt to speak—even though they may have made preparation—leave an impression by no means flattering to their abilities outside of their vocation, and thus seriously qualify, by suggestion, any vocational success they may have achieved. Time was when none but the more distinguished actors were asked to speak at the play, on special occasions of advent or farewell, and even in such cases something of the legitimate effects of the occasion were lost in the compliment based on esteem or affection. It is a habit that should go out of fashion.

AN IBSEN COMEDY.

The Young Men's League, a comedy in five acts, by Henrik Ibsen, was produced on Oct. 8, at the Murray Hill Theatre by the Progressive Stage Society, with this cast:

Malsberg	A. Rogers Lytton
Agnes	Jessica Lewers
Eric	Ellis Macmillan
Selma	Helen Bruna
Dr. Fiedler	Albert Larson
Steinhoff	Louis Gordon
Monsen	Allen Demond
Bastion	John Burne
Hertha	Josephine Shepard
Helle	Howard Devere
Ringdal	Charles E. Lage
Drafnfelt	Charles Emerson
Daniel Hiere	Edward Lewers
Mrs. Rundholm	Helen Graham
Bahlmann	Owen Meech
Servant Girl at Malsberg's	Annie Wade
A Waiter	Howard Devere
Servant girl at Mrs. Rundholm's	Betha Wilson

This was the society's first play of the season. The house was well filled, and fifty cents, as a membership to the society, took the place of the usual price of a ticket. The audience was evidently curious and intent to see what an Ibsen comedy would be like, and they waited long and tediously, for there was very little of the humorous until the third act. And then much of what might have appeared as humor was lost, in a measure, owing to the lack of glibness and smoothness in the playing. The society is not able to support a regular company, the actors volunteer their services each time, consequently the plays are presented under almost unsurmountable difficulties.

The scenes of the comedy are laid on Malsberg's property, near a mercantile town of Southern Norway. The opening act takes place at a festival in a wood in honor of the anniversary of the Norwegian constitution. There is loud cheering, drinking, all the characters pass to and fro, and Steinhoff, a young barrister, makes a speech, declaring "for freedom of speech, down with despotism; we will found a Young Men's League." The money bag has ceased to reign here." He is carried off on the shoulders of the young men.

The second act shows the drawing room at Malsberg's, proprietor of the smelting works, who is entertaining a number of guests at dinner, including Steinhoff, for whom he shows great contempt on account of his socialist speech. But he is won over by a neat apology made by Steinhoff, who reveals to his friend, Dr. Fiedler, his intention to win Miss Malsberg's hand in marriage. He asks her father's consent at an inopportune time, and is repulsed by the capitalist in a towering rage. Monsen, his wealthy business rival, calls and exposes the fact that Malsberg's son Eric has forged a note for a large sum. In another scene of this act, Bahlmann, the editor, has an altercation with Steinhoff over the publication of his speech. Here Ibsen paints a really clever, witty, half-drunken schemer. The third, fourth and fifth acts have to do with the tracing of the forgery to Eric, and ridiculous proposals of marriage by Steinhoff to Agnes, Hertha and Mrs. Rundholm, who in the meantime are sought by and accept three other suitors. Daniel Hiere, a crusty bachelor, ruined financially by the chamberlain, furnishes a good comedy character, but does not figure materially in the plot. The players labored disadvantageously, as they had not had time for sufficient rehearsing, but there was an evident earnestness and sincerity, as their hearts were apparently in sympathy with the sentiments expressed in the drama. Those deserving special commendation were A. Rogers Lytton, who staged the production and played Malsberg, Owen Meech as Bahlmann, Edna Bruna as Selma, Eric's devoted wife, Louis Gordon as Steinhoff, Edward Lewers as Daniel Hiere, and Helen Graham as Mrs. Rundholm.

At the close of the performance, Julius Hopp, the president, spoke of the lack of funds to keep up the work, and said they had secured Clinton Hall, on the lower East Side, where two Ibsen performances would be given in order to secure the money "to bring about as much intelligence on the West Side as there existed at present on the East Side."

MANN SUES DILLINGHAM.

Louis Mann has filed suit against Charles B. Dillingham for alleged breach of contract. Mr. Mann asks \$11,500 damages. Mr. Mann contends, through his lawyer, Nathan Vidaver, that he entered into a contract with Mr. Dillingham whereby he was to be furnished with plays which met with his approval and was to receive, in addition to forty per cent. of the gross receipts, a salary of \$350 a week.

This agreement ran one year and was satisfactory financially to the contracting parties. Then it was renewed, the plaintiff asserts.

Mr. Mann asserts that Mr. Dillingham attempted to star him in a play by Jerome K. Jerome, which play the actor declares was not suitable to him. Mr. Dillingham, it is alleged, then said he had no other play to offer and told Mr. Mann he could find another manager.

ROBERT WOODSON.

The many friends of Elizabeth Woodson will be pleased to learn of her marriage to Dent Hayes Robert, of San Francisco. The ceremony took place at the Hotel Majestic, in this city, on Thursday last, and was attended only by the immediate relatives of the contracting parties. Mrs. Robert is a beautiful Southern girl and has been on the stage for the past few seasons, playing ingenue roles with much success. Her last engagement was as ingenue of the Alcazar Theatre, in San Francisco, where she remained all of last season. It was during this engagement that she became entangled in the romance of real life that has robbed the stage of one of its most charming young women.

WILL A. MCCONNELL DEAD.

Will A. McConnell died at Roosevelt Hospital, New York city, on Oct. 3, where he had lingered nearly a week after an operation for appendicitis. He was first taken ill on Sept. 22, and on the Wednesday following was sent to the hospital, where the physicians found that he was suffering from appendicitis, complicated by peritonitis and acute Bright's disease. With him when he died were Mrs. McConnell, Agnes Reilly, Jerry Wernberg, Albert Rheinstrom, and Dr. Augustus M. Anderson.

Mr. McConnell was born at Detroit, Mich., forty-nine years ago. His father was Professor McConnell, for twenty years instructor of Latin at Ann Arbor University. Will McConnell was always interested in theatricals. At the age of fourteen he organized an amateur minstrel company, which played as far as Jackson, Mich., and for several years after he played in amateur theatricals at Detroit. When he was seventeen he obtained a position with John McCullough's company, where he carried a spear, had a small part, and acted as property man and general utility. When the Brooklyn Theatre was rebuilt after the fire McConnell became manager and struggled for five years to make the house popular. In 1890 he went to Chicago and took up newspaper work. Here he was associated with Kirk La Shelle and Fred Hamlin. For a time he acted as dramatic critic for the Chicago *World* and was connected with other papers, but he soon returned to the theatrical business.

There is no department in the business that Mr. McConnell did not occupy at some period in his career. With McCullough and Booth and Barrett he played Shakespearean roles, and was a friend of E. H. Sothern when he first came to America. His first executive position was given him when under McCullough. He was made advance agent at a salary of \$40 a week, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange with a part written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julie Marlowe, Herbert Kelcey, Effie Shannon, Anna Bingham,

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:

(Otis L. Colburn, Representative.)

60 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an apostrophe. Quarter-Page, \$15; Half-Page, \$30; One Page, \$60.

Professional Cards and Managers' Directory Cards, 15 cents an apostrophe, single insertion; \$1.50 a line for three months. Four lines the equalized card taken.

Reading Notices (marked "R," or "RE"), 10 cents a line.

Charges for inserting Portraits furnished on application.

"Preferred" Positions and black and white photographs subject to extra charge.

Each page shows at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5 P.M.

SUBSCRIPTION.

One year, \$1; six months, \$1; three months, \$1.50. Postage in advance. Single copies, 10 cents.

Foreign subscription, \$1.50 per annum, postage prepaid.

Telephone number, 624, 22d Street.

Registered office address, "Dramaturg."

The Dramatic Mirror is sold in London at Full Hall American Exchange, Carlton St.; Regent St.; Norman's Tourist Agency, 22 Haymarket, S. W.; Anglo-American Exchange, 2 Northumberland Ave., W. C. In Paris at Brustens, 17 Avenue de l'Opera. In Liverpool, at Lattoche, 21 Lime St. In Sydney, Australia, Steevens & Co., Moore St. In Johannesburg, South Africa, at Isaac, Hayek St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Mailed at the New York Post Office as Second-Class Mail.

Published every Tuesday.

NEW YORK ----- OCTOBER 14, 1905.

Largest Dramatic Circulation in the World.

LIMITATIONS OF MODERN DRAMA.

PHILOSOPHICAL study of the drama is naturally a function of the German scholar, and thus the ideas of KONRAD FALKE, recently published in the *Deutsche Monatschrift*, inspired by the centenary of SCHILLER's death, are interesting. FALKE compares the drama of to-day with that of SCHILLER's time, and points differences between the realism of the respective periods.

In a nutshell, it is pointed out that the inspiration of the movement that developed the German classics arose from an elemental craving for freedom—"for a vent to the superabundance of strength and individuality"—a cry of the heart; whereas, the moderns show rather a hunger of the intellect. "Realism," says FALKE, "as conceived in the newer time is objective, and takes for its themes the present, the nearby, the every-day, with all its distracting details. To take a particular piece of matter and reproduce it with photographic fidelity, that is the false conception of the realism of to-day; to take a typical case, which shall answer for all time, to idealize it, intensify its meaning by abstracting insignificant details which tend merely to belittle and confuse, that is the true realism for which the drama should strive, and which survives."

On the theory of the latter method, FALKE points out what is evident, a necessary dissonance between the picture which the dramatist should portray and that which actuality presents to him. Thus the great poets have risen above all restrictions and created worlds of their own, dealing with elementary forces that more naturally appeal and that all mankind recognize in spite of the inhibition that refinement teaches. "The drama," says FALKE, "is the image of life, but the animating principle of life is conflict, and conflict requires power in order to culminate in success. Since the conflict itself is a pleasure to the strong, so is the sight of a conflict carried on by forceful combatants a pleasure. In the heightening of the consciousness of our strength by a sympathetic live participation, and its simultaneous suppression—since we are but spectators and not actors—therein lies the secret of the specific effect of the drama, suspense."

He goes on to say that what the modern

dramatists lack absolutely "is the spirit of fierce revolt." He sees in INSKY a moralist who concerns himself with social problems—"a moralist of such pre-eminent dramatic endowment that his pulpit must needs be the stage"—but says that what cripples the will of INSKY's heroes is the illusion, offspring of the preponderant scientific culture of this generation, that the will is fettered. And he says that the spectators and the characters themselves "crave to break by main force through the limitations imposed by this scientific conception of the universe, to regain freedom of feeling and of will." While accepting INSKY as "the first of the moderns and at once their chief," FALKE insists that INSKY, although he has honestly fought the fight of the modern man, has not fought it to the finish. He discusses various German dramatists who have followed INSKY, but thinks them all inferior. "It is no longer great destinies," he says, "but private concerns, that interest us; no longer what is ripe, but the under-ripe and the over-ripe. Aside from the problems it is the curiosity to peer into pathology, en miniature, which crowds the theatres."

Noting plays from problems in social life, FALKE suggests that as the view of conditions with which they deal has become general, they may approach the zenith and turn into the opposite way. "Closer than many may deem," he says, "may the time be when what is sought for in art will not be the reverberation of existing misery, but once again that of a longing for greatness and freedom."

DETERIORATION.

A NUMBER of prominent newspapers of late have called attention to the fact that there has been a gradual deterioration in the character of the cheaper sort of plays put forward in this country, most of the offerings coming under the head of "melodrama."

Any one with memories of melodramas of the past generation must appreciate the truth of this observation, for most of the pieces offered in that guise to-day are poor stuff, to say nothing of the question of morality that has arisen in the discussion of their general character.

In the theatrical business one must advertise his offerings with reference to their dramatic nature and their supposed appeal; and by this test it is found that many of the current plays made and promoted for the popular-price houses have awakened official opposition through their printing, by which they are judged superficially.

It was easy enough to attribute to old-fogeyism and illiberality the opposition to a certain class of theatrical posters developed in various towns in New England, where the police authorities have been instructed to censor all theatrical printing and prohibit that thought to be objectionable; but now that the matter has been taken up by the police authorities of New York, and considered by the Aldermen, it is plain to see that managers and promoters of certain sorts of amusements—some of them perhaps unconsciously—have approached, if they have not crossed, the line of danger.

It is not necessary at this time to discuss at length the means to be tried in New York to prohibit the display of objectionable posters, although there no doubt will be cause for criticism of those means. Anything that comes within the scope and reach of dominant politics in any city carries doubt as to good faith, especially if it gives rise to opportunity of any sort for favoritism or profit.

A resolution was offered in the Board of Aldermen on Sept. 26 requiring the approval of the Police Commissioner, or of some one designated by him, of all posters before they can legally be displayed on the billboards or dead walls of the city.

On Oct. 2 the Committee on Laws and Legislation of the board passed this resolution, but before giving it the authority of an ordinance they amended it so that any policeman of the city, while on his beat, may arrest any billposter whom he finds displaying questionable lithographs or bills and take him before a Police Magistrate, who is to pass on the character of the posters involved.

The original resolution described posters to be prohibited as those apparently "lewd, indecent, immoral, immodest, vulgar, or suggestive" in character, "calculated to debauch the public or shock the sense of decency or propriety."

The public good no doubt requires that posters of this description should be prohibited; but the throwing upon policemen "on their beats" of the duty to stop and watch all billposters until their work is completed on the possibility that the policemen, exercising original judgment, may arrest the billposters, is something so far from practicality—to say nothing of many objections that may be urged to this delegating of judicial authority linked with opportuni-

ties that might multiply—that the Aldermen would do well to try again.

That there are displayed many posters that never should have been printed, however, is plain to the common eye, and managers concerned in such displays should read the signs of the times.

PERSONAL.

GEORGE.—Grace George last week began rehearsals of Margaret Mayo's dramatization of "The Marriage of William Ashe."

EAMES.—A reception tendered Madame Emma Eames at Bangor, Me., last Thursday was one of the most notable social functions ever held in Bangor. In the receiving line were Senator Eugene Hale and Mrs. Hale, and Adjutant-General and Mrs. A. B. Farnham.

More than a thousand persons were present to the prima donna.

HOFFMAN.—It is said that Josef Hoffman is to marry Mrs. Marie Eustis, formerly the wife of George Peabody Eustis and a daughter of James Eustis, formerly Ambassador to France.

HARVEY.—Martin Harvey has been making a success with The Breed of the Treshams in Scotland. At the Theatre Royal, Glasgow, he gave his impersonation of Hamlet for the first time in Scotland.

ELLIOTT.—Maxine Elliott has purchased from Clyde Fitch the English rights for Her Great Match, and will appear in this play for her next engagement in London in April, 1907, at the Lyric Theatre, where she appeared in Mr. Fitch's Her Own Way last spring. Miss Elliott will continue to play in Her Great Match until her London appearance a year from next April and in September, 1907, she will produce in New York a new play by Mr. Fitch.

JAMES.—Louis James celebrated his sixty-third birthday at Atlanta, Ga., on Oct. 3. His company took occasion to express their admiration for him by elaborately decorating his dressing-room, and after the performance gave a supper in his honor at the Piedmont Hotel and presented him with a handsome loving cup.

MARLOWE.—Julia Marlowe, who sprained an ankle in Cleveland two weeks ago, has fully recovered and has discarded the rolling chair that had been her companion for a fortnight.

EDWARDS.—George Edwards, the London manager of musical comedies, will sail for New York on the *Baltic* on Oct. 18, to be present at the opening performance of Veronique at the Broadway Theatre on Oct. 30.

CALVÉ.—Madame Calvé sailed Saturday from Havre on the *Touraine*. She will rest here a fortnight before beginning her concert tour.

MELLISH.—Vera Fuller Mellish made her debut as Eliza in The Prodigal Son at the New Amsterdam Theatre last night. She is a daughter of Fuller Mellish, a granddaughter of Rose Le Clerc and a grandniece of Carlotta Le Clerc.

THE DRAMATISTS CLUB.

The annual meeting of the American Dramatists Club was held last Saturday evening. Upon the suggestion of Mr. Broadhurst some member of the club will be appointed to submit a treatise on some current attraction at each session of the club and lead the discussion of the same for educational purposes.

WALTER CLARK BELLOWS was appointed by President Bronson Howard to submit a treatise on The Prodigal Son at the monthly meeting of the club to be held on the first Saturday in November.

On the suggestion of Gretes Bean, a committee was appointed to investigate the advisability of adding a club historian to their present corps of officers and to report upon the practicability of establishing a play bureau in conjunction with the club.

Harry P. Mawson, chairman of the Committee on Legislation, reported that desirable legislation providing for the more complete protection of dramatic properties has become a fact in fourteen important States, and that bills are pending before the Legislatures of other States when they convene.

The annual election of officers resulted: Bronson Howard was re-elected president, Joseph L. C. Clark was re-elected first vice-president, Charles Barnard was elected second vice-president, Mark Swan was elected corresponding secretary, Charles Klein was re-elected recording secretary, and Richard A. Purdy was re-elected treasurer. As members of the board, Henry P. Mawson, Milton Nobles, William C. De Mille, J. J. McClosky, Edwin Milton Royle; for House Committee, John Ernest McCann, Gretes Bean, and Richard A. Purdy.

KIRKE LA SHELL'S ESTATE.

Although Kirke La Shell, who died at Bellport, L. I., on May 16 last, possessed considerable property, an appraisement shows that his real estate was heavily mortgaged. His net real and personal property amounts to \$90,529.25. In addition to this his wife, Jessie N. La Shell, had insurance policies payable to her amounting to \$20,000. Since his death his half interest in Checkers has been sold for \$12,500, and his interest in The Heir to the Hoosah, and The Virginian has realized \$12,500.

QUESTIONS ANSWERED.

1. Do regular by mail. No attention paid to dangerous, impudent or treasonous questions. No private addresses for answer. Questions regarding the whereabouts of persons will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.

BALTIMORE READER, Baltimore, Md.: Corinne is with The Rogers Brothers in Ireland.

R. H. PATERSON, N. J.: J. C. Williamson is one of the leading managers of Australia, and employs nearly 400 people.

M. N., YONKERS, N. Y.: 1. After leaving Proctor's last season Edwin Arden played at the American Theatre. 2. Home Folks has not announced its route so far ahead.

F. W. H. KEYTESVILLE, Mo.: My Friend From India, by H. A. Du Souche, was produced Oct. 6, 1896, at the Bijou Theatre and transferred to Hoyt's, Nov. 26, where it ran until Jan. 4, 1897.

E. E. E., BOSTON, MASS.: 1. The name of the author of The Prince Chap is pronounced Peppa, not Peppy or Peppie. 2. Frederic Balfe is a brother of David Balfe.

VAN D., WAUWAUTONA, WIS.: 1. We cannot answer your first question. Read the paragraph at the head of the column. 2. De Wolf Hopper's plans for the future are not yet arranged.

THE MATINEE GIRL.



ONE distinguished individual will not be surprised to learn that at the Madison Square Theatre, in The Man on the Box, last week, gifted Carlotta Nilsson rose to her opportunity and sprang into the front rank of comedienne in this country. The distinguished individual is King Edward VII, of England. For the King sat for her after her appearance in a Louis Parker comedy, and when she appeared in his box said: "I thank you, Miss Nilsson, for making me laugh."

In America, at least in New York, the aura of Ibsen and of Ibsenish roles hangs about Carlotta Nilsson. We know her as Mrs. Elevated, in Hedda Gabler, and as Letty, and in that matinee special, performance named for its brief life, I believe, Love's Pilgrimage, as a maid of sorrow. Her personality in private life bears out this professional impression. She is a native of Sweden, and the sadness of the North envelops her. Her large blue-gray eyes are wistful, her voice plaintive, her manner subdued. Certainly the despair, rather than the joy of life, radiates from her. Just in the degree in which she is by nature gloomy is she proclaimed an artist by her comedy. She had been on the stage many minutes—she might have remained on it all evening, and left the audience in ignorance that it was looking upon the Letty of last year and the Mrs. Elevated of the year before, and the woeful heroine of Love's Pilgrimage between whiles, had it not been for the guidance of the programme. Even with the "And Carlotta Nilsson" at the end of the cast proclaiming her distinctness there was a sustained doubt whether this rouged, laughing eyed, light voiced, coquettish young person, whom the other players called Betty Annesley, was not being played, through some post bill printing chance, by some one else. Could this gay bit of animated chaff, this fluttering fluff of femininity, indeed be the maid of sorrows? Slowly the American audience adjusted its dazed consciousness to the fact, and echoed the thought of the English King. Its surprise was the surprise of the audience that looked upon Calvé metamorphosed in a night from Carmen to Marguerite.

Miss Nilsson, though an artist, is in spots still inartistic. There were one or two drops to ordinary tone and the level of the commonplace in the second act, but they were momentary. She quickly recovered herself, and the errors might be ascribed to nervousness. But some friend kind enough to be daring should tell Miss Nilsson that a well bred woman, such as Betty Annesley certainly was, does not show her emotion by labial gymnastics. The record of past emotions may be written on her mouth. A commentator on human passion observed that we can read by a woman's mouth what she has been, by her eyes what she might have been. The mouth records past suppression rather than present impression. Miss Nilsson would do well to rehearse her third act before her mirror with a view to what her mouth should express. Inexperienced and ill taught actresses "make faces." We do not expect them from artists, and an artist Carlotta Nilsson has proven herself.

The little girls who want to go on the stage haunt Miss Nilsson's door and her mail. "How can I become an actress?" they ask.

Miss Nilsson's Scandinavian temperament reveals itself in eyes and voice and manner. The memory of rebuffs, disappointments, the temporary quality of many successes returns and wraps her in a melancholy haze.

"How can I explain to these pink babies that to act one must have lived life?" she exclaims, in despair.

The most interesting sight at The Walls of Jericho the other day was not enacted on the stage, but on the steps leading to the gallery. Every seat was filled, and a few interested persons, perched as long as their aching, contorted limbs would permit, on the stairs. One of these was a tall snowy haired woman of majestic figure and face in which strength and sweetness mingled in equal measure. It was the chief pleasure of the afternoon to watch her watch the stage, interested, alert, intelligently receptive at all times; her face glowed as a landscape in the rich rays of the afternoon sun when James K. Bissett was on the stage. She smiled when the lines required him to use a plump oath. She was anxious as the crucial scene approached, when Mr. Bissett's task was to scathingly arraign the foibles, and littlenesses of the heartlessness and worse, of the set into which his stage marriage had thrown him, and when the big scene was over and the audience had clapped its appreciation she leaned back upon the stair as one who has been at a painful tension and welcome relaxation. Some one discovered her at last, and a man gaily gave up his chair in the orchestra to her. She smiled gentle thanks, and there was a touch of the fine vanishing manner of the old school as she walked down the aisle to the chair. There was a little buzz of recognition as she took her seat, but she did not hear it, for she was looking with eyes in which was a happy smile, at the stage where James K. Bissett was taking his curtain call. She was his confidante, his constant traveling companion, his relentless critic, the indispensable unit in his professional and personal life, his mother.

The uncertain quality of fame was illustrated in a Michigan town last week, when a singing parodist was rehearsing her turn for that evening. One of the stanzas referred to Mrs. Leslie Carter.

"We'd better cut that verse," said the singer to the orchestra leader. "In this neck of the woods who knows Mrs. Carter?"

A little voice from an unseen auditor in the shadows under the gallery snarled answer:

"O, yes, ma'am, I do. She lives down back of the depot and takes in washin'."

Maxine Elliott, being asked by a boresome woman for the story of how she happened to go on the stage, made a reply that might be generally adopted as a good rule of conduct. "I have no interest in anything except the present and future; have you?"

THE MATINEE GIRL.

THE USHER



Any section of country whose amusement means are restricted for any reason may not for a long time discover its comparative isolation. The South, which was the territory originally subjected to the attempted theatre monopoly which grew into the Theatrical Trust, has been the sport and plaything of the "booking agents" for years, during which the poorer class of attractions has been unloaded upon it and every scheme to get money from it with as little resembling a *quid pro quo* as possible has been played to the limit.

The South, however, is waking up to the condition of things that has so long prevailed, and angry protests have replaced toleration. The Columbia, S. C., State, discussing this matter, says that "the South is progressing in more ways than industrially. It is not the easy-going section of the country that it once was upon which any and everything which was not good enough elsewhere might safely be dumped. This is as true of theatricals as well as of other things. Although the theatrical season has hardly begun in the circuit of Southern cities which are supplied by the Theatrical Trust, already three companies within this immediate vicinity have 'blown up' because they would not be tolerated. The lesson for the New York managers who send out these touring companies is plain. They must give the Southern cities companies which are at least fairly capable, and plays which are suited to Southern tastes, or else they invite failure. The day of the 'barn-stormer' in the South has passed."

The Macon, Ga., Telegraph, indorses the foregoing and says editorially:

The trouble seems to lie with the New York Theatrical Syndicate, which distributes the players over the country, paying little regard to local tastes and preferences. If this policy be continued the result will be a depreciation in theatrical business in the South, for the reason that the people of the section have other means of entertaining themselves than going to the theatre. If the press of the country will hold up the hands of the local managers it will not be long before the reform shall be effected. It is manifest that there is not enough good art accessible to the younger generation in the Southern States. Musical performances of a high character are rare, so far as the visits of accomplished professionals are concerned. The real masters of tragedy and comedy come altogether too infrequently, and as a consequence the appreciative ability of the theatregoers is seriously impaired. False standards of comparison are set up because the actual exemplary work is not seen or heard. There is no reason that the best artists should not range the South again, as they did in the days of Booth and Barrett, Adams and McCullough, Charlotte Cushman and Mary Anderson, and others with whom the elder people of Southern communities were so familiar in their younger days. The South is far more able to-day to pay for amusements and entertainments of the first order than at any time since or before the war.

The theatrical traditions of the South are among the richest of the country, and once that region was regarded highly by managers and players, who found in it full appreciation of the best that the theatre could offer. More clearly the victim of theatrical monopoly than any other section of the country in late years, the South is at last recognizing its dramatic deprivation and crying for a change.

The press agent of an attraction touring this season has taken the public fully into his confidence as to many features of the offering he represents. He dwells upon the symmetrical relation of each department of the spectacle to be presented to the others, down to the smallest particular. "Throughout the production," says he, "all is in unity. Red-haired girls wear costumes that become red-haired girls, slender girls wear costumes that befit them, and broad girls are dressed in keeping. There is nothing indiscriminate about the matter—no throwing of everybody's dresses into a big trunk, and no general grabbagging for them when the time for unpacking arrives. Each young woman is responsible for the care of her own gowns, and there are half a dozen wardrobe women who overhaul and repair nightly." This may suggest a great deal of wear and tear, but that expense is not thought of in view from a further confession. "As an illustration of the care taken in the matter of the appearance of the chorus," says the press agent, "it may be mentioned that the soles of all the shoes worn by them are sandpapered nightly in order to give them a new appearance." Of course there are other details of a stage offering that the public is preliminarily interested in, but the sandpapering incident really ought to excite curiosity.

The Rochester Democrat and Chronicle comes to the subject of curtain speeches.

recently treated in THE MIRROR, and adds its word of opposition to the practice. It says:

Of late it has grown into an intolerable nuisance. It is entirely destructive of all dramatic illusion when a serious actor, dressed for his part, appears before the curtain speaking in his own proper person, and it is frequently derogatory to the actor's personal dignity, because however suitable and dignified his costume and make-up may seem so long as he is "in the picture," he looks like a mountebank in his fancy ball dress and grease-paint when he gets "out of the picture" and demands acceptance as a well-bred modern gentleman meeting an assemblage of modern ladies and gentlemen, decently and appropriately dressed for the time and occasion. The whole practice of demanding and of making curtain speeches is completely silly. It ought to be stopped. The house-manager who should make and enforce the house rule, "No curtain speeches allowed," would deserve well of the American theatregoer.

Actors who can speak acceptably under the stress of their work are rare. A great majority who attempt to speak—even though they may have made preparation—leave an impression by no means flattering to their abilities outside of their vocation, and thus seriously qualify, by suggestion, any vocational success they may have achieved. Time was when none but the more distinguished actors were asked to speak at the play, on special occasions of advent or farewell, and even in such cases something of the legitimate effects of the occasion were lost in the compliment based on esteem or affection. It is a habit that should go out of fashion.

AN IBSEN COMEDY.

The Young Men's League, a comedy in five acts, by Henrik Ibsen, was produced on Oct. 8, at the Murray Hill Theatre by the Progressive Stage Society, with this cast:

Malsberg	A. Rogers Lytton
Agnes	Jessica Lewers
Eric	Ellie MacClellan
Silmer	Eda Bruna
Dr. Feider	Albert Lavern
Steinhoff	Louis Gordon
Monsen	Allen Demond
Buston	John Burns
Hertha	Josephine Shepard
Helle	Howard Devere
Ringdal	Charles E. Lage
Drafnfelt	Charles Emerson
Daniel Blere	Edward Lewers
Mrs. Rundholm	Edna Graham
Bahmann	Owen Meach
Servant girl at Malsberg's	Annie Wade
A Waiter	Howard Devere
Servant girl at Mrs. Rundholm's	Betha Wilson

This was the society's first play of the season. The house was well filled, and fifty cents, as a membership to the society, took the place of the usual price of a ticket. The audience was evidently curious and intent to see what an Ibsen comedy would be like, and they waited long and tediously, for there was very little of the humorous until the third act. And then much of what might have appeared as humor was lost, in a measure, owing to the lack of glibness and smoothness in the playing. The society is not able to support a regular company, the actors volunteer their services each time, consequently the plays are presented under almost unsurmountable difficulties.

The scenes of the comedy are laid on Malsberg's property, near a mercantile town of Southern Norway. The opening act takes place at a festival in a wood in honor of the anniversary of the Norwegian constitution. There is loud cheering, drinking, all the characters pass to and fro, and Steinhoff, a young barrister, makes a speech, declaring "for freedom of speech, down with despotism; we will found a Young Men's League. The money bag has ceased to reign here." He is carried off on the shoulders of the young men.

The second act shows the drawing room at Malsberg's, proprietor of the ambling works, who is entertaining a number of guests at dinner, including Steinhoff, for whom he shows great contempt on account of his socialist speech. But he is won over by a neat apology made by Steinhoff, who reveals to his friend, Dr. Feider, his intention to win Miss Malsberg's hand in marriage. He asks her father's consent at an inopportune time, and is reprieved by the capitalist in a towering rage. Monsen, his wealthy business rival, calls and exposes the fact that Malsberg's son Eric has forged a note for a large sum. In another scene of this act, Bahmann, the editor, has an altercation with Steinhoff over the publication of his speech. Here Ibsen paints a really clever, witty, half-drunk schemer. The third, fourth and fifth acts have to do with the tracing of the forgery to Eric, and ridiculous proposals of marriage by Steinhoff to Agnes, Hertha and Mrs. Rundholm, who in the meantime are sought by and accept three other suitors. Daniel Blere, a crusty bachelor, ruined financially by the chancery, furnishes a good comedy character, but does not figure materially in the plot. The players labored disadvantageously, as they had not had time for sufficient rehearsing, but there was an evident earnestness and sincerity, as their hearts were apparently in sympathy with the sentiments expressed in the drama. Those deserving special commendation were A. Rogers Lytton, who staged the production and played Malsberg, Owen Meach as Bahmann, Eda Bruna as Silmer, Eric's devoted wife, Louis Gordon as Steinhoff, Edward Lewers as Daniel Blere, and Edna Graham as Mrs. Rundholm.

At the close of the performance, Julius Hopp, the president, spoke of the lack of funds to keep up the work, and said they had secured Clinton Hall, on the lower East Side, where two Ibsen performances would be given in order to secure the money "to bring about as much intelligence on the West Side as there existed at present on the East Side."

MANN SUES DILLINGHAM.

Louis Mann has filed suit against Charles B. Dillingham for alleged breach of contract. Mr. Mann asks \$11,500 damages. Mr. Mann contends through his lawyer, Nathan Vidaver, that he entered into a contract with Mr. Dillingham whereby he was to be furnished with plays which met with his approval and was to receive, in addition to forty per cent. of the gross receipts, a salary of \$350 a week.

This agreement ran one year and was satisfactory financially to the contracting parties.

Mr. Mann asserts that Mr. Dillingham attempted to star him in a play by Jerome K. Jerome, which play the actor declares was not suitable to him. Mr. Dillingham, it is alleged, then said he had no other play to offer and told Mr. Mann he could find another manager.

ROBERT WOODSON.

The many friends of Elizabeth Woodson will be pleased to learn of her marriage to Dent Hayes Robert, of San Francisco. The ceremony took place at the Hotel Majestic, in this city, on Thursday last, and was attended only by the immediate relatives of the contracting parties. Mrs. Robert is a beautiful Southern girl and has been on the stage for the past few seasons, playing ingenue roles with much success. Her last engagement was as ingenue of the Alcazar Theatre, in San Francisco, where she remained all of last season. It was during this engagement that she became estranged in the romance of real life that has robed the stage of one of its most charming young women.

WILL A. MCCONNELL DEAD.

Will A. McConnell died at Roosevelt Hospital, New York city, on Oct. 3, where he had lingered nearly a week after an operation for appendicitis. He was first taken ill on Sept. 22, and on the Wednesday following was sent to the hospital, where the physicians found that he was suffering from appendicitis, complicated by peritonitis and acute Bright's disease. With him when he died were Mrs. McConnell, Agnes Bell, Jerry Wernberg, Albert Rheinstrom, and Dr. Augustus M. Anderson.

Mr. McConnell was born at Detroit, Mich., forty-nine years ago. His father was Professor McConnell, for twenty years instructor of Latin at Ann Arbor University. Will McConnell was always interested in theatricals. At the age of fourteen he organized an amateur minstrel company, which played as far as Jackson, Mich., and for several years after he played in amateur theatricals at Detroit. When he was seventeen he obtained a position with John McCullough's company, where he carried a spear, had a small part, and acted as property man and general utility. When the Brooklyn Theatre was rebuilt after the fire McConnell became manager and struggled for five years to make the house popular. In 1890 he went to Chicago and took up newspaper work. Here he was associated with Kirke La Shelle and Fred Hamlin. For a time he acted as dramatic critic for the Chicago Mail and was connected with other papers, but he soon returned to the theatrical business.

There is no department in the business that Mr. McConnell did not occupy at some period in his career. With McCullough and Booth and Barrett he played Shakespearean roles, and was a friend of E. H. Sothern when he first came to America. His first executive position was given him when under McCullough. He was made advance agent at a salary of \$40 a week, and it was not long before he became known as one of the best advance agents in the United States. Among the stars and attractions with which he had something to do may be mentioned Julia Marlowe, Herbert Kellcey, Elsie Shannon, Anna Bingham, Marie Dressier, and many of the companies of Charles Frohman and Charles Dillingham. He conducted a theatrical exchange fifteen years ago. When Koster and Bla's was at the height of its fame he became the manager, and stayed long enough to acquire a small fortune. He then went to Mexico, where he entered the hotel business, and was succeeding in this role when he was driven back to the United States by an epidemic of yellow fever. A part was written for him in Champagne Charley, and during the run of the piece he divided honors with the star. During the summer he was in London. He returned only a few weeks ago to conduct *McConnell's News*, a periodical devoted to current theatricals, and to take charge of the tour of J. K. Hackett and Mary Manning in *The Walls of Jericho*. Devotion to this work is said by his friends to have been the direct cause of his death. In spite of warnings from his physician he insisted on going to his office on the morning after Mr. Hackett's first performance in New York.

Fifteen years ago Mr. McConnell married Mollie Sherwood, of Los Angeles, Cal., who was at that time a member of Russell's City Directory company. They would have celebrated the fifteenth anniversary of their marriage on Oct. 20. Mrs. McConnell has not acted for two years. The funeral was held at the chapel of the Stephen Merritt Undertaking Company Thursday morning. The services were in charge of the Lambe's Club, of which Mr. McConnell was one of the first members. Rev. Father Cassidy, of the Paulist Fathers, read the service and two hymns were sung. Among the flowers were set pieces from the Lambe's Club and the staff of the Morning Telegraph, as well as many tributes from friends and business associates. Burial was at Woodlawn Cemetery, to which the funeral party went by train. A brief burial service was read at the grave.

Among those present at the services were Clay Greene, Joseph Wheelock, Jr., Jerry Werberg, Bruce Edwards, Wells Hawks, William Page, W. W. Denlow, Charles Schroeder, Joseph Tooker, T. Daniel Franklin, William Stewart, Marcus Mayer, Walter Hale, Frank Moesman, M. Yak, Charles Dillingham, William Harris, William Newman, Gertrude Coghlan, Mrs. Gardner, A. L. Rheinstrom, William Molloy, Agnes Reilly, W. H. Currie, John Simon, William Gray, Harry Sommers, William Jerome, Harry Stevens, Vernon Jarreau, William Raymond Sill, and Mrs. Thomas Sheen. A delegation from the Lambe's Club also attended.

A testimonial in memory of Mr. McConnell is being arranged by several managers and will be held at an early date in one of the larger theatres.

NEW AMSTERDAM PORTICO TO GO.

In the case of Samuel McMillian against the Klaw and Erlanger Construction Company, the opinion handed down last Tuesday by the Appellate Division of the Supreme Court holds that the municipal ordinance, allowing the construction beyond the building line to a certain limit in certain streets of ornamental porticos or other decorative building work, is unconstitutional.

The premises in question are No. 214 West Forty-second Street. There the defendants began the erection of a building to be known as the New Amsterdam Theatre, and the plaintiff, as owner of an adjacent lot, sued to prevent them from erecting a building extending about four feet beyond the building line.

Presiding Justice O'Brien writes the opinion of the Court, and all the other justices concur.

The defendant company interposed a supplemental answer, and set up as a defense an ordinance passed by the Board of Aldermen subsequent to the beginning of the action, which ordinance, it was claimed, legalized the structure complained of. The plaintiff demurred, but the demur was overruled by Justice McCall, and in due time final judgment was rendered by Justice O'Gorman dismissing the complaint. The Appellate Division now reverses the judgment and grants the relief prayed for, with costs of the action.

THE WILL OF JACOB LITT.

The will of Jacob Litt, filed Sept. 3, disposed of an estate of almost a quarter of a million dollars. The bulk of the property will go to the widow, Ruth Carpenter Litt, and the testator's two sons, Jacob Litt, Jr., and Willard D. Litt. In his will he named his friend and associate in business, Alexander W. Dingwall, and his nephew, Sol Litt, as executors and trustees of his estate. To each is allowed a salary of \$2,000 a year for managing the estate. In addition, the will specifies that each shall receive the same salary as he received in the theatrical business, which business is not to be carried on for more than five years. However, the executors are empowered to wind up the estate before the expiration of five years.

The Litt home, at No. 317 West 100th Street, is bequeathed to the widow, who will also receive an income of \$2,500 a year until the estate is distributed.

Among the special bequests is one of \$5,000 to Mr. Dingwall.

Trust funds are then credited by the will to pay annuities, one to the widow and another to the sister of the testator, Louise Litt Fisher, of San Francisco.

GRAND OPERA PLANS.

Heinrich Conried has issued his prospectus for the season of grand opera at the Metropolitan, which will begin Nov. 29, when *Goldmark's Queen of Sheba* will be revived for the first time here in many years. The season will continue for seventeen weeks.

There will be sixty-eight regular subscription performances, fifty-one of which will be given on Monday, Wednesday and Friday nights, and seventeen on Saturday afternoons. The performances on Saturday nights will be by subscription at popular prices.

This season performances of *Paris Hilton* will be given at popular prices. Two matinee performances of the Wagner drama will be given during the regular subscription season.

ACTORS' CHURCH ALLIANCE NEWS.

National and State Heads, offers, Manhattan Theatre Building, Broadway, New York City.

Edith W. Hubbard was born at the tea served at the headquarters of the Actors' Church on Oct. 3, where she was present. Mrs. Hubbard, John D. Gaskins, Mrs. George F. Smith, Mrs. William L. Cottam, Mrs. Harry P. Lightfoot, Mrs. Pumpelly, Mrs. Charles H. Clegg, J. Clay Moran, Frances S. Moore, Constance Hammill, Granville Sturgis, Agent Louis Edridge, William C. Brown, Robert Wagner, Irene Ackerman, S. L. Ward, May Kintzing, Maude S. Hart.

Mrs. Harry Lightfoot will be hostess at the tea served this coming Sunday at the head quarters. All members are cordially invited.

The Alliance will hold a bazaar on Dec. 1 in the east room of the Waldorf-Astoria. Each of the Chapters all over the country will be represented by a table, Mrs. Spooner having the Brooklyn table. Any donations may be sent to Mrs. Alexander, chairman of the Ways and Means Committee, at headquarters. She is also chairman of the bazaar.

MONNA VANNA.

In support of Bertha Kalich when she begins her starring tour under direction of Harrison Grey Fiske at the Manhattan Theatre on Oct. 23 in *Monna Vanna* will be Henry Jewett, Henry Kolker, Horace Lewis, Leonard Shepherd, Joseph O'Meara, Morgan Wallace, and Robert Milton. Mrs. Fiske will close her special engagement in Leah Kleckner, at the Manhattan, on Oct. 14, and the theatre will be closed during the ensuing week in order that the elaborate production of *Monna Vanna* may be perfected in every detail before the opening. The presentation of this play makes extraordinary demands upon the scene painters, the costumers and those in charge of the supernumeraries, and although the play has been in rehearsal for several weeks the management has decided to devote an entire week to dress and scene rehearsals in order to perfect the innumerable details of the production.

HAGERSTOWN THEATRE REOPENED.

The Academy of Music, Hagerstown, Md., has undergone great changes since last Spring and opened as practically a new house, under the management of Charles W. Boyer, last Wednesday night. The seating capacity has been increased to 1,100, new exits with outward folding doors have been put in, and the entire auditorium has been redecorated in mahogany, red and gold. The house will be steam heated with electric blowers for ventilation. The stage and dressing rooms have been thoroughly renovated and equipped with the most modern devices for comfort.

IN NEW YORK TOWN PRODUCED.

In New York Town, the new musical piece by Willard Holcomb, Loney Haskell, and Albert von Tilzer, was presented for the first time at Rand's Opera House, Troy, N. Y., last Thursday night, Oct. 5. The piece is said to have considerable vigor and to be well played. In the cast are Cliff Gordon, Charles Howard, Charles Novins, Teddy Burns, Tell Taylor, Loney Haskell, D. F. Crossman, L. R. Sacha, Charles Wilson, Vinnie Henshaw, Georgia Franklin, Lillian Shaw, Ida Emerson, Gracina Whitehouse, May Ward, and Clara Austin.

ANSPACHER-KIDDER.

Louis K. Ansacher, Ph.D., of Columbia University, and Kathryn Kidder, were quietly married at Fayetteville, near Syracuse, N. Y., on Sept. 27. Friends of the bride and groom have suspected an engagement between them for some time, but the news of the marriage comes as a surprise, even to the immediate friends of both families. Dr. Ansacher is an author of repute, and has written books as well as plays. They are spending their honeymoon days at a quiet village on the Hudson, not far from New York City.

CURRENT AMUSEMENTS.

Week ending October 14.

ACADEMY OF MUSIC—The Virginian—1st week—1 to 8 times. ALHAMBRA—Vaudville. AMERICAN—Bankers and Brokers. BELASCO—Mrs. Leslie Carter in Zaza—1st week—7 to 8 times. BIJOU—David Warfield in The Music Master—150 times, plus 6th week—35 to 45 times. BROADWAY—The Pearl and the Pumpkin—8th week—51 to 57 times. CIRCLE—Golden Creek Burlesques. COLONIAL—Vaudville. CRITERION—Maxine Elliott in Her Great Match—6th week—37 to 44 times. DALY'S—Edna May in The Catch of the Season—7th week—43 to 48 times. DEWEY—Hoover Burlesques. EDEN MUSICAL—Figures in Wax and Vandeville. EMPIRE—John Drew in De Lancey—8th week—37 to 44 times. FOURTEENTH STREET—Nat. Willis in The Duke of Dunlin. GARDEN—Closed Sept. 23. GARRICK—Commencing Oct. 10, Arnold Daly in John Bull's Other Island—1st week—1 to 6 times. GOTHAM—High Roller Burlesques. GRAND OPERA HOUSE—Elle Fay in The

TELEGRAPHIC NEWS

CHICAGO.

Don Carlos Delayed—Numerous Successes—French Theatre Opens.

(Special to The Mirror.)

Chicago, Oct. 9.

Richard Mansfield's engagement has been postponed. It was to have begun at the Grand next Monday, but Manager Harry Hamlin, who is in New York, wired that Mr. Mansfield would not come until two weeks later. The time has been filled with *The Earl and the Girl*, with Eddie Foy heading the company.

Victor Herbert and Frank McKee are due here this week to see *The Eight Princesses*. Glen McDonough has been working like a Trojan on the new book, which is being gradually trimmed on the stage after the virtual second opening of the extravaganza last night.

George W. Lederer returned to New York last week after George Cohan's *Forty-five Minutes from Broadway* had kept the Colonial filled at all performances. It was announced that he had gone East to prepare for *The Orchid*, which will follow Mr. Cohan's production at the Colonial. The engagement of Dave Lewis for *The Orchid* was also announced.

George V. Hobart was in town last week giving close attention to *Moonshine*, with which Marie Cahill is pleasing large houses at the Illinois.

George C. Sackett has been appointed manager of the Grand Opera House at Rockford, Ill., in place of George H. Peck, who has been transferred to the head offices of the Iowa and Illinois circuit.

Fantana returned to its popularity and home theatre at the Garrick last week, and Jeff De Angelis made a hit, as usual, with "That Is Art" and other bright things in his part. Tony Claudio is playing Katie Barry's part. With due appreciation of Miss Claude, Miss Barry is greatly missed and as much by women as by the men. Everybody liked Miss Barry, in spite of unusually strong opposition and the extra attraction of Little Johnny Jones at the Auditorium. *Fantana* has prospered.

The French theatre opened its season last week with *Lahic's Moon*. Perrichon, from which Cousin Billy was adapted. The cast included Frederic Locard, Gaston Boch, Edward Leon, Henri Margerin, Leon Abel, A. Poulin, Fernand Oborski, Louis Vallet, Mesdames William Dubois and Marguerite Gaillard. La Chatelaine will be played Nov. 7.

Ed P. Cahill, *The Mirror* representative at Dixon, Ill., was in town last week and called at the Chicago office of *The Mirror*. Dixon is a bright spot on the map, because it furnished Chicago with one of its brightest theatrical managers of either sex, Elisabeth Shober of the Bush Temple.

"The Syndicate," says James O'Donnell Bennett, the Record-Herald critic, "is learning the difference between a cind and a square deal."

The reopening of the Colonial was impressive, and if capacity at every performance the opening week is any indication, the restoration period for the handsome house has arrived.

Forty-five Minutes from Broadway, with Victor Moore as The Kid, was an exceedingly close aim at the centre of the target of what the biggest body of theatregoers want. George Cohan has been congratulated accordingly, and the new manager, George Lederer, also should be. The lofty and particularly handsome marble corridor, with its balconies and staircase, was festooned, wreathed and glorified with flowers. Somewhere up aloft in the foliage an Italian band played between acts, and the audience, pouring out between the acts promenaded. Mr. Cohan's play has new things in it, but they are not the will, the mislaid papers, the finding them in an old suit and the foiled attempt of the villain to commit burglary and get the documents. A New Rochelle millionaire skilfully leaves his fortune to his housemaid, but the will is lost and a young New Yorker, as heir, gets the property.

The bills this week: Illinois, Marie Cahill in *Moonshine*; Stadshaker, The Filibuster; Grand Opera House, The Eight Princesses; Garrick, *Fantana*; Colonial, *Forty-five, etc.*; Chicago Opera House, Land of Nod; Auditorium, Little Johnny Jones; McVicker, Blanche Walsh in *The Woman in the Case*; Bush Temple, Out of the Fold; La Salle, *Yankee Rapist*; Great Northern, Gay New York; Columbus, At Piney Ridge; People's, *Forgiven*; Mariowa, In a Woman's Power; Bijou, Race for Life; Criterion, Secret Service Sam.

Francis Wilson has been cordially received in Cousin Billy and the curtain raiser, Little Father of the Wilderness. His business has been good.

Humpty Dumpty will open at the Auditorium next Monday night.

Grace Hopkins, in Her Wedding Day, will be at the Columbus next week. Oris COLSTON.

BOSTON.

As Ye Sow, at the Majestic—A Fair Exchange—Thomas E. Sheas Season—Notes.

(Special to The Mirror.)

Boston, Oct. 9.

There was an innovation at the Majestic to-night when a play by a Boston minister began what promises to be a long engagement. To be sure, Rev. John Snyder, who wrote *As Ye Sow, do not fill a Boston pulpit*, but his parish is in Wellesley, just out in the suburbs, and his ambitions as a playwright are well known by his Boston friends, so that it gives an added interest to the production. Among the best liked members of the cast were Frank Gilmore, Charles E. Craig, Franklin Roberts, Douglas Fairbanks, Ben Cotton, Mark Taylor, Helen MacGregor, and Olive Wright.

Thomas W. Ross is at the Park, and in *A Fair Exchange* he made a fair exchange for *Checkers*. The poker scene, which plays a prominent part in the plot, is especially vivid in its introduction. Mr. Ross has a character of much the same type as he has played here before and his effectiveness was unquestioned. Lizzie Hudson Collier was one of the best liked members of the company, and John Flood, Lauren Bacall, Bijou Fernandes, and Amber Lawford were seen to advantage.

Thomas E. Shea was another Boston born star who had a splendid audience to greet him at the Globe, where he has been given a fortnight this season. *Richelles* was the play this afternoon and *The Bell* to-night. The first week will be devoted to the popular works of Mr. Shea's repertoire, reserving the second exclusively for his new play, *Napoleon the Great*.

It was the old, old story at the Boston to-night, when the people fairly poured into the great auditorium, as they have done for the past twenty years when Dennis Thompson has appeared there in *The Old Homestead*.

A decided novelty was given at the Empire to-night when the stock company presented *The Jessie Erie Bush*, which the veteran J. H. Stoddart presented elsewhere but never in Boston; consequently it was a decided novelty and attracted one of the largest audiences of the season. This was emphatically Frank Losen's best opportunity that he has yet had at this house, for he took Mr. Stoddart's old character and played it splendidly.

At the Castle Square the members of the stock company moved from the heroics of *The Royal Box* to the more peaceful atmosphere of an *Annie Russell* play, giving *Mice and Men* a production that ranked well in effectiveness with its original presentation here at higher prices. Lillian Kembel was in *Annie Russell*'s old character and showed herself to be versatile and dramatically effective. William McVay was in *John Mason's* old part.

The *Price of Honor*, which has been given here several times by combinations, was a new work for the stock company at the Bowdoin Square and was given an effective presentation to-night. Charlotte Hunt has been given a cordial welcome back to her old position.

Kyrie Bellew as Raffles has been drawing the largest audiences that the house has seen this season. It is his first appearance here as a

single star in three seasons, and the novelty of a character like Raffles has proved a decided innovation. This is the last week of his engagement.

Richard Carle as The Mayor of Tokio has been doing splendidly at the Colonial. Emma Janaviers is one of the best liked members of the company.

The College Widow still keeps up to splendid houses at the Tremont, and there will be only two weeks more of the engagement after this.

When Sardou's *Cleopatra* is given at the Castle Square next week Florence Kahn will not take the title role after all, but it will be given by Lillian Kembel, with John Craig as the Antony.

The auction sale of seats for the symphony concerts took up the greater part of last week at Symphony Hall. The highest premium was \$1, but the average ranged high.

Richard Carle will give a professional matinee of *The Mayor of Tokio* at the Colonial, changing the mid-week day to Thursday for that purpose.

JAY BENTON.

PHILADELPHIA.

The Earl and the Girl—The Toast of the Town—All Houses Open.

(Special to The Mirror.)

PHILADELPHIA, Oct. 9.

With the opening of the Broad and Walnut Street Theatres this evening, the season is now in full blast. There is great rivalry for attractions and patronage, and the outlook is not as bright as was anticipated.

The Broad Street Theatre has *Viola Allen* in Clyde Fitch's play *The Toast of the Town*, originally played by Helen Modjeska, under the title of *Mistress Betty*. It has been entirely rewritten, but the role of *Betty Sington*, played by *Viola Allen*, made a specially pleasing character with a strong climax for every act. Nat Goodwin, in *Wolfville*, will follow on Oct. 23; Henrietta Crosman, Nov. 6; John Drew, Nov. 20.

The new Lyric Theatre is the talk of the town, and highly appreciated by the best class of theatrical patrons on account of the treatment accorded by attaches and the many comforts and safety appliances. The Earl and the Girl returned for a week's engagement and was honored with a royal welcome. Mrs. Pike and the Manhattan company, in Leah Klecha, is announced on Oct. 23, for two weeks, and the orders for seats already received guarantee a record engagement. Already demands are made for extension of time.

Woodland is at the Chestnut Street Opera House for a two weeks' term. The opening was large. Joe Weber's all-star company follows Oct. 23.

In Tammany Hall is in its second and final week at the Chestnut Street Theatre. It does not improve on acquaintance, for it is entirely too local in color. Joseph Cawthorne, Stella Mayhew and the chorus are the redeeming features. It has cost a big sum of money, and is likely to please New Yorkers better than others. George M. Cohan, with Little Johnny Jones, comes Oct. 16; Grace George, in *The Marriage of William Ashe*, Oct. 30; McIntyre and Heath, in *The Ham Tree*, Nov. 6.

The Wizard of Oz received a deservedly cordial welcome to-night at the Garrick Theatre, where it is booked for a two weeks' engagement. Laurence D'Orsay, in *The Embassy Ball*, follows Oct. 23.

The Walnut Street Theatre, which has been renovated during the Summer, began its season this evening with *Love's Lottery*, by the Schumann-Heink company, booked for a two weeks' stay.

The opening house is certainly complimentary to the brilliant vocalist. Checkers will follow, Oct. 23.

A merry musical entertainment is Nancy Brown, as rendered by Mary Marble and her large and capable company at the Grand Opera House. In New York Town comes Oct. 18; Gay New York, 23; *The Sambo Girl*, 30.

Simple Simon Simple, which received its premiere in this city, returned to the Park Theatre to-night for a two weeks' term. The Isle of Spice is booked for week Oct. 23; *Sleeping Beauty and the Beast*, 30; *Crescent Clarke*, Nov. 6.

Lottie Williams, in *My Ton-Tom Girl*, holds the week at the Girard Avenue Theatre. More to Pity Than Scorned, Oct. 16; Hearts of Gold, 23.

Lost in a Big City is the week's offering at the National Theatre. *Dangers of Working Girls*, Oct. 16; *The Highbinders*, 23; David Harum, 30.

She Dared Do Right is at the People's Theatre this week. *The Rocky Road to Dublin*, Oct. 16.

After Midnight holds the boards of *Blaney's Arch Street Theatre* this week. *The Gypsy Girl* Oct. 9.

Nettie the Newsgirl, a production under the management of Gould and Freed, holds the week at Hart's Kensington Theatre. Wedded and Parted Oct. 16.

Foroughn Theatre Stock company is giving this week a representation of *The Cowboy and the Lady*. Houses are deservedly large and a tribute to the excellent management. Hearts Courageous Oct. 16.

Dancy and Speck's Stock company at the Standard Theatre gave for week in the sensational melodrama *The Worst Woman in London*, with the cast headed by George Arvine and Mattie Choute, *Her Mad Marriage* Oct. 16.

Dunton's Minstrels at the Eleventh Street Opera House have a great card in the Atlantic City *Cake Walkers*, with Hughey Dougherty, Matt Wheeler, Vic Richards, Fox and Ward as the minstrels, sided by Hortin in his latest hit, "Sunflower Sue."

S. FRANKENBERG.

ST. LOUIS.

Business Good—Lady Teazle Arrives—Other Visitors—Notes.

(Special to The Mirror.)

St. Louis, Oct. 9.

October's golden Indian Summer days are doing their level best for the amusement business in St. Louis. Almost, without considering the character of the attraction, every house in town is doing a profitable business.

At the Olympic the rural comedy-drama, produced with original mechanical effects, called *Home Folks*, introduces our well and favorably known fellow townsmen, Edwin Arden. It would be unfair to fail to speak of our own Archie Boyd, seeing that he is also of St. Louis; in fact, St. Louis is pretty far up on the map this week, theoretically speaking, as subsequent report is likely to show. Boyd has invariably been a very considerable favorite here during and since the days when he took the place of Dunstan Thompson in *The Old Homestead*. Much commendation can properly be bestowed on the group of boys in *Home Folks*, who frequently have the stage to themselves and seldom abuse the privilege. It is right to report, in this instance that The Wizard of Oz had things her own way at Colonial Short's house all last week.

The same folks contingent received its best representation at the Garrick to-night, when our own beautiful and altogether satisfying Grace Van Studdiford began an all-too-brief season here in *Lady Teazle*. The Shuberts have spared neither effort nor expense to give the Sheridan comedy set to music the potential quality. Despite a rather strenuous counter attraction as evidenced in the annual Horse Show in the Coliseum, the advance sale for to-night readily mounted into the four-place figures, which of itself is a rather strong endorsement of Grace Van Studdiford and her first-class company. No underestimation of the beauty of the show at the Garrick this week is in order. At this writing there is some doubt about the advertised following attraction (*The Giri and the Bandit*) coming to the house next Sunday night. The business is so big that the management would, it seems, be more than justified to keep Miss Van Studdiford in St. Louis "until further notice." Lady Teazle in the hands of this prima donna and her completely capable company is one of those attractions that we do not get very often in St. Louis, and therefore "as a stranger" we bid it welcome. Dave Lewis in

the College Widow finished strong on Sunday night and everybody seemed pleased with the popularity achieved by the piece during its brief stay in St. Louis.

I. O. U. is at the Grand, and Kolb and Dill are doing the right sort of thing with the thing of indeterminate title in that they filled the house on Market Street to capacity twice yesterday and to-night are doing the same. The farce-comedy situations develop around the vagaries of a couple of hotel proprietors, who time out of mind have aided in amusing the populace that don't know much about hotels. The Hanlon Brothers' *Pantams* went away with added reputation and shakeups at the close of last week.

At the Century this week we have *The Show-Gun*, with John E. Henshaw, over two years identified with the part; Agnes Caine Brown, William C. Weedon, May Ten Brock, and a considerable company. The Show-Gun has suffered little during its absence from St. Louis, and apparently lost little, if any, of its attractive power. It is sure of a prosperous business at the Ninth and Olive Streets playhouse.

It is announced that at the Imperial, *A Wife's Secret*, now playing, should have properly preceded *The Confessions of a Wife*. Even at that, Virginia Thornton, Mrs. Charles G. Craig, Charles H. Gardner, Fred Burt, and several others fit neatly into the framework of *A Wife's Secret*, and the start of the week is such as to leave no doubt as to its profitable ending. Neither was there any question at the close of the week about *Happy Hooligan*. He took all the spare change in town.

At the Century this week we have *The Show-Gun*, with John E. Henshaw, over two years identified with the part; Agnes Caine Brown, William C. Weedon, May Ten Brock, and a considerable company. The Show-Gun has suffered little during its absence from St. Louis, and apparently lost little, if any, of its attractive power. It is sure of a prosperous business at the Ninth and Olive Streets playhouse.

It is announced that at the Imperial, *A Wife's Secret*, now playing, should have properly preceded *The Confessions of a Wife*. Even at that, Virginia Thornton, Mrs. Charles G. Craig, Charles H. Gardner, Fred Burt, and several others fit neatly into the framework of *A Wife's Secret*, and the start of the week is such as to leave no doubt as to its profitable ending. Neither was there any question at the close of the week about *Happy Hooligan*. He took all the spare change in town.

The *Ghosts of Geck* finished strong on Sunday night and everybody seemed pleased with the popularity achieved by the piece during its brief stay in St. Louis.

I. O. U. is at the Grand, and Kolb and Dill are doing the right sort of thing with the thing of indeterminate title in that they filled the house on Market Street to capacity twice yesterday and to-night are doing the same. The farce-comedy situations develop around the vagaries of a couple of hotel proprietors, who time out of mind have aided in amusing the populace that don't know much about hotels. The Hanlon Brothers' *Pantams* went away with added reputation and shakeups at the close of last week.

At the Century this week we have *The Show-Gun*, with John E. Henshaw, over two years identified with the part; Agnes Caine Brown, William C. Weedon, May Ten Brock, and a considerable company. The Show-Gun has suffered little during its absence from St. Louis, and apparently lost little, if any, of its attractive power. It is sure of a prosperous business at the Ninth and Olive Streets playhouse.

It is announced that at the Imperial, *A Wife's Secret*, now playing, should have properly preceded *The Confessions of a Wife*. Even at that, Virginia Thornton, Mrs. Charles G. Craig, Charles H. Gardner, Fred Burt, and several others fit neatly into the framework of *A Wife's Secret*, and the start of the week is such as to leave no doubt as to its profitable ending. Neither was there any question at the close of the week about *Happy Hooligan*. He took all the spare change in town.

The *Ghosts of Geck* finished strong on Sunday night and everybody seemed pleased with the popularity achieved by the piece during its brief stay in St. Louis.

I. O. U. is at the Grand, and Kolb and Dill are doing the right sort of thing with the thing of indeterminate title in that they filled the house on Market Street to capacity twice yesterday and to-night are doing the same. The farce-comedy situations develop around the vagaries of a couple of hotel proprietors, who time out of mind have aided in amusing the populace that don't know much about hotels. The Hanlon Brothers' *Pantams* went away with added reputation and shakeups at the close of last week.

At the Century this week we have *The Show-Gun*, with John E. Henshaw, over two years identified with the part; Agnes Caine Brown, William C. Weedon, May Ten Brock, and a considerable company. The Show-Gun has suffered little during its absence from St. Louis, and apparently lost little, if any, of its attractive power. It is sure of a prosperous business at the Ninth and Olive Streets playhouse.

It is announced that at the Imperial, *A Wife's Secret*, now playing, should have properly preceded *The Confessions of a Wife*. Even at that, Virginia Thornton, Mrs. Charles G. Craig, Charles H. Gardner, Fred Burt, and several others fit neatly into the framework of *A Wife's Secret*, and the start of the week is such as to leave no doubt as to its profitable ending. Neither was there any question at the close of the week about *Happy Hooligan*. He took all

MUSIC PUBLISHERS.

LIKE GOOD WINE

It's Improving

Pal of Mine

That Ballad of Merit

PUBLISHED BY

MUSIC MASTER FEIST

34 W. 37th St., New York

HARRY WILLIAMS.



The above is a striking likeness of Harry Williams, of Williams and Van Alstyne, whose songs have made them both famous. A little more than two years ago Mr. Williams arrived in New York practically unknown; with but one aim in view, and that was to write a real "song hit." His ambition has been realized, not with one "hit" but by a dozen or more, as he has furnished to the public such songs as "Navajo," "Seminole," "Back, Back, Back to Baltimore," "In the Shade of the Old Apple Tree," and the now reigning success "In Dear Old Georgia." Besides his many song successes he is responsible for a number of vaudeville sketches, and with Aaron Hoffman wrote the book of Tom, Dick and Harry, which has proved an excellent vehicle for Nickel, Watson and Wrothe, who are now starring in this play. Mr. Williams and Mr. Hoffman are also responsible for the book, lyrics and music of The Belle of Avenue A, in which Elsie Fay is starring at the Grand Opera House this week.

DOWN IN MUSIC ROW.

Felix Feist states that he has another "Teasing" in his new song "Can't You See I'm Lonely?" It has proved a winner from the start.

Leola Pearl is featuring "She Waits By the Deep Blue Sea" and the march song "Starlight" with the Vanity Fair company.

The Three St. Felix Sisters write Walter Jacobs, the Boston publisher, that his song "My Own Line" proved successful recently at Tony Pastor's Theatre. They are also using Allen's latest coon song "My Dusty Rose."

Cheridale Simpson is featuring "In Dear Old Georgia" and "My Irish Molly, O," two of Jerome H. Remick's successful numbers.

Helena Frederick is using "Good-Bye, Dixie Dear" with much success.

Henry B. Harris, manager of the Hudson Theatre, New York, has put a novelty act in vaudeville called The Girl in the Clouds. Seven songs are included in the act, and the two songs featured are "In Silence" by A. B. Sloane, and "Good Fellow," a new "stein song" by Petrie. This act will be seen in the principal vaudeville houses.

A new song by John J. Kennedy entitled "Some Day, My Lad, You'll Be a Hero, Too" has just been issued by Henry B. Ingram of 35 West Twenty-eighth Street. Already several thousand copies have been distributed broadcast over the country to individual customers who subscribe for all of Mr. Ingram's publications.

Jerome H. Remick, at the head of the "big firm" of Jerome H. Remick and Company, is about the busiest man in town; he states that in the past few weeks he has found it impossible to leave the building long enough to even get a sandwich during the day. The cause of all the excitement is that their entire catalogue is selling like wildfire and hundreds of singers call daily, who generally insist on having a short chat with the proprietor.

Cooke and Sylvie write the F. B. Haviland Company that they have added to their act "The Leader of the German Band," which has proved successful.

Andy Lewis, of Sam Devere's company, states that this company is using "Bright Eyes, Good-Bye," "My Hindoo Man," and "In Dear Old Georgia."

Verna Armstrong, of the Continental Music Company, states emphatically that "In the Valley of Yesterday" is the biggest selling song that this firm has published in years. Two other songs in their catalogue, "Betty," and "Little Lou," are also rapidly gaining in popularity.

Jessie Mae Hall, now starring in The Street Singer, assisted by her show girls, is very successful with "My Sun Burnt Lily," a novelty song published by C. L. Partee. This number was staged by H. Fletcher Rivers, who also staged other numbers used by Miss Hall in this production.

The Danie Sisters, with The Irish Pawnbrokers, are using "My Hindoo Man," by Williams and Van Alstyne.

The Brothers and Sisters Ford, now meeting with success in vaudeville with their singing and dancing act, are using "Keep a Little Cozy Corner in Your Heart For Me," "We'll Wander in the Bright Moonlight," "In Timbuctoo," and "In

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Dedicated to the interests of Songs and Singers.
Address all communications to
CHARLES K. HARRIS, 24 W. 35th St., N. Y. (Meyer Cohen, Mgr.)

Vol. II. NEW YORK, Oct. 14, 1905. No. 15

EVERY HARRIS SONG A SERMON.

The Harris Songs Make You Think and Cry and Feel That Life Is Worth the Living After All.

Read over carefully the following choruses to his latest hits, and you will then understand why they are such big successes.

"Would You Care?"—(Chorus).
Would you care if I should leave you?
Would you care if we should part?
Would you care if someone told you
That someone won my heart?

Would you care if you had found me,
Closely held in someone's arms?
Would your heart ache just a little?
Tell me, darling, would you care?

"I'm Trying So Hard to Forget You."—(Chorus).
I'm trying so hard to forget you,
I try to forget all in vain,
Your dear face is still before me,
And thrills me with longing and pain.
The days are so long and so dreary,
I sigh for one glance of your eye,
Although far away, still, I love you,
I'm trying so hard to forget.

"Fly Away, Birdie, to Heaven."—(Chorus).
Fly away, Birdie, to heaven,
Find our dear mamma there,
Tell her that we are so lonely,
Papa is singing and baby is crying;
And tell her to-morrow is my birthday,
She will know that I'm seven,
Tell her to come to our party,
So give her this message in heaven.

LEE OREAN SMITH

Musical Director, Composer, Arranger.
Address care JOSEPH W. STERN & CO., 24 W. 35th St., N. Y.

Starlight." All of these numbers are published by the F. B. Haviland Publishing Company.

At the Dewey Theatre on a recent Sunday, James Aldrich Libby received merited applause upon his rendition of the new ballad "You'll Want Some One to Love You When You're Old."

Every now and then the Englishmen send their American cousins a new song which quickly finds favor here. Such is the case with the latest from the other side, entitled "If I Had a Girl as Nice as You." Della Fox introduced it last week and immediately decided to use it for the balance of the season. Clara Lane and Kitty Wolf are also using this song with success.

Horwitz and Bowers, writers of "Because" and "Always," are elated over the success of their march song entitled "The Plain Little Soldier Man." Franklin Baile is singing it with success with the Primrose Minstrels.

Emma Carus is singing Harry Williams' novelty song entitled "Birds of a Feather." She is also using "My Irish Molly O" with success.

The Three Kimball Brothers, a juvenile trio, who were very successful playing the parks in New England this Summer, are now duplicating their success on the principal vaudeville circuits. They are using "My Dusty Rose," "On Yo' Way" and a new ballad entitled "Giri of Mine," all published by Walter Jacobs, of Boston.

Homer Howard, in charge of the Chicago offices of Jerome H. Remick and Company, spent last week in New York. Mr. Howard is extremely popular among the singers and was warmly welcomed by a host of friends.

Walter H. Lewis and Ormsby A. Court have written two popular songs entitled "Pensacola Sue," and "On the Sound With Dora," which are to be published by M. Witmark & Sons.

The following well-known singers are using Harris' publications, including "Would You Care," "I'm Trying So Hard to Forget You," "Central, Give Me Back My Dime," "Fly Away, Birdie, to Heaven," "Farewell, Sweetheart May," and "It Makes Me Think of Home, Sweet Home"; James Aldrich Libby, Allie Vivian, Snyder and Buckley, Mattie Phillips, H. Kessler, Anna B. Palmer, Edna C. Burnett, A. C. Victory, Billy Walsh, Marie La Perle, Conlin and Adams, Gilbert and Loose, Gene Prince, Annie Stone, and John W. Berry.

GOSSIP.

The New York opening of Laurence D'Orsay in The Embassy Ball has been postponed to allow the run of Just Out of College to continue at the Lyceum.

Mrs. T. P. O'Connor, the wife of the famous Irish Member of Parliament, was the guest of honor at a dinner given by Captain and Mrs. A. Fiske Oct. 6 at their New York home. Among the guests were Commander Kellogg, Mr. and Mrs. Lucien Oudin, and Alfred Allen.

Julia Blane is playing at Proctor's Fifth Avenue Theatre a special engagement of two weeks in the Palace of the King.

"David Harum," the novel, has netted the author's estate, about \$125,000.

Florence Davis, who made a tour of the South last season in The Player Maid, a new comedy by Louise Malloy, will give a special matinee of the play at the Hudson Theatre on Oct. 13.

The new John Kendrick Bangs-Manuel Klein opera, heretofore known as 2-9-0-5, will be called Tomorrow-land. Henry W. Savage will offer the piece in Baltimore on Oct. 9 for one week, after which it will reopen the Garden Theatre on Oct. 16. Prominent in the cast are Christie McDonald, Helen Marvin, Helen Hale, Clayton White, Benham Fox, Clarence Harvey, and Edward Martindell.

James Kyrie MacCurdy and Mrs. Kate Woods Fluke were married at the Second Presbyterian Church, Chicago, on Sept. 19.

Suzanne Santje made her debut as a star in Sowing the Wind at Newport News, Va., on Oct. 2.

The mother of Arthur Wing Pinero died suddenly at London on Oct. 4.

Will T. Hodge's new play, Eighteen Miles from Home, which opened in New Rochelle on Sept. 25, closed Sept. 30. Mr. Hodge has been engaged for The White Cat.

When The Prodigal Son leaves the New Amsterdam Theatre next Saturday to make room for Lulu Glaser in Miss Dolly Dollars the play will go to the New Montauk in Brooklyn for a week and then probably to a Harlem Theatre for another week. Hall Caine has been working on it constantly since his arrival in New York, and has made many changes.

Members of the Vigilant Fire Company of Great Neck, L. I., of which William C. Vanderbilt, Jr., is the founder, attended the performance of Easy Dawson last Wednesday night.

Raymond Hitchcock was made a member of the company last Summer during his residence at Great Neck.

A threatened attack of pneumonia has kept J. H. Gilmore out of the cast of One of Our Girls for a few performances at Proctor's Fifth Avenue Theatre. His illness is not considered serious.

In the Bishop's Carriage, which begins its engagement at Wallack's Theatre Oct. 23, will remain at that playhouse for six instead of four weeks. The Rose of the Alhambra, which was to have had its premiere at Wallack's Nov. 20, will be sent on tour and will not come to New York until later in the season.

Ben Greet's series of Shakespearean revivals in the Elizabethan manner will begin Oct. 30 in Mendelssohn Hall. Henry V will be played the first week.

The Shuberts have decided to keep De Wolf Hopper indefinitely at the Lyric Theatre. Bern-

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

ANNOUNCEMENT**Pillsbury-Dana Co.**

PUBLISHERS OF MUSIC.

MINNEAPOLIS, MINN.

Offer the two hits of the season

Baby Blue

March Song—Slide Ready.

On A Holiday

Novelty Waltz Song.

Prof. copies and orchestrations ready.

MUSIC PUBLISHERS.

SYMPATHY

(DON'T WORRY, BILLIE)

The Newest Novelty Coon Song

BY

KENDIS and PALEY.**SING IT, THERE'S A REASON.**

PUBLISHED BY

JEROME H. REMICK & CO.,

MOSE GUMBLE,

Gen. Mgr. Prof. Dept., 45 W. 28th St., New York.

NEARING THE HUNDREDTH MARK.

BEN M. JEROME'S THE YANKEE REGENTAT THE LASALLE, CHICAGO.
"THE ONLY REAL MUSICAL SHOW IN TOWN."

7TH WEEK.

KEEP A LITTLE COZY CORNER IN YOUR HEART FOR ME.

A new song by THEODORE MORSE, and published by F. B. HAVILAND & CO., 125 W. 35th Street, N. Y.

TOMMY

(TELL ME TRUE)

The song that is traveling some.

Words by TELL TAYLOR.

Music by DON RAMSAY.

Published by

GEO. W. SHOTCHILL,
35 W. 28th Street, N. Y. 62 Wash. Street, Boston, Mass.
DON RAMSAY, Mgr.**IN THE VALLEY OF YESTERDAY**

Has grown into the biggest of all ballad hits.

TURN OVER, YOU'RE ON YOUR BACK.

A Coon Shout—a wonder of wonders.

Lots of real songs for program. No cards.

CONTINENTAL MUSIC CO., B'way and 28th St., New York.

EUGENE ELLSWORTH'S PATRIOTIC CYCLONE**"Only One Country, One Flag!"**Only one country, only one flag—
Only one life to lose—
I never boast, I don't mean to brag,
But the Star-spangled Banner I choose.I would gladly die, to keep her floating high,
May our emblem in the dust ne'er drag,
"Columbia's" the Gem of the Ocean, forever,
Only one country, one flag.

As professional copies are not quite ready, Publishers name will be given a little later. Watch this space.

In Dear Old Georgia

THE CYCLONIC BALLAD SUCCESS.

By WILLIAMS and VAN ALSTYNE.

"Take Me To Atlantic City Down By The Sea."

Published by NATHAN BIVINS & CO., 39 W. 28th St., N. Y. Prof. copies sent free on receipt of up-to-date program. Orchestration 10 cents.

JUST LOOK OUT FOR YOURSELF.

(Trade Mark.)

OPEN THE SEASON AT

PASTOR'S AND ARE SPECIALLY FEATURING MY DUSKY ROSE

WALTER JACOBS, Publisher, 167 Tremont Street, Boston, Mass.

PETER PIPER

The only March hit of 1905.

DEARIE

Best song since "Violetta," Sung in "Sergeant Blue."

When The Harvest Moon Is Shining On The River

Bigest selling ballad on the market.

Prof. Copies FREE. Regular Copies 25c each, all 3 for 50c. JOSEPH W. STERN & CO., 36 East 35th St., New York.



The principal songs used by Jessie Mae Hall and her show girls, in The Street Singer, including "Daddy," published by Leo Feist, and "My Sun Burnt Lily," published

Address all communications for open time at above houses to

Bethel Barnesboro, Pa.

Fred Morley.

Open Time in the Heart of the Bituminous Coal Fields

Barnesboro Opera House

BARNESBORO, PA.

Located 36 miles from Altoona, 46 miles from Johnstown, 23 miles from Cresson. P. R. R. main line. Best town in Northern Cambria Co. Pop. 5,000. Drawing from 15,000. Cap. 500. Electric Lights and Steam Heat. Opened Sept. 20 with Miss Bob White, receipts \$400. Oct. 4, Sign of the Cross, \$215.00. Oct. 5, King of Tramps, \$208.00.

Trolley connections with 20,000 people by Dec. 1st. Only theatre on line. Time filling rapidly.

Glen Campbell Opera House

GLEN CAMPBELL, PA.

One of the Coal towns that is booming. Easy of access from Altoona, Johnstown, Cresson and Clearfield. Only 40 miles from Barnesboro. Pop. 5,000. Cap. 700. Town not showed to death. Good time for first-class attractions, others save stamps. Can place a few good attractions at once.

Brown's Opera House

CRESSON, PA.

Brand new house. Located on P. R. R. main line, 13 miles from Altoona, 23 miles from Johnstown, 23 miles from Barnesboro, 35 miles from Glen Campbell. Can book one show a week. Cap. 500. Stage 26 x 40 x 18. Electric Lights, Steam Heat and all up to date improvements.

Managers of Attractions can book all three towns to follow each other

AT THE THEATRES

(Continued from page 2.)

Reginald Carlyle Echlin P. Gaylor gave one of those impersonations of the English "chapie," for which he deserves so much credit. Ford Sterling made a hit as Conrad Hammerschmidt, and John H. Smiley, as Mafia Dynamite, carried his role admirably. Grace Belmont, as Trixie Gibson, was the intriguing schemer after Montague's millions, and Violette Hart, as Miss Harrie, the deaf and dumb girl, was the object of Carlyle's affections. Other parts were taken by Paul Train, Arthur Lee, Mildred Claire, and Harry Hearn. This week, The Ninety and Nine.

At Other Playhouses.

MURRAY HILL.—West and Vokes, in a new version of their farce, A Pair of Pinks, amused large audiences at the Murray Hill Theatre last week. Mr. West, replacing Mr. Ward, seemed thoroughly at home in his part, and proved an able second to Mr. Vokes in the fun making line. Harry M. Stewart, Margaret Daly Vokes, and Anna Lloyd also were worthy assistants. Others in the cast were Eddie Judge, William Hagan, Leigh Allen, Fred Kistre, George Stedman, Will Smith, Joseph Narus, Joseph Conway, Mildred Morton, Evelyn Westcott, and Millie Murray. This week Jessie Mae Hall, in The Street Singer.

PROCTOR'S FIFTH AVENUE.—One of Our Girls, Bronson Howard's old play, was revived last week, and the well-known players comprising the company had good opportunities for showing their talents to the greatest advantage. Amelia Bingham played Kate Shipley very charmingly and Charles Richman, as the stuttering Captain, was admirable. Charles Dickson, Gerald Griffin, Charles Abebe, J. H. Gilmore, Gertrude Coghlan, William Norton, Geoffrey Stein, Ralph Locke, Mathilde Deshon and Albert Veasey were also in the cast. This week's attraction is In the Palace of the King.

PROCTOR'S 125TH STREETS.—Squire Kate was given a good production last week, with Jessie Bonstell in the leading role. Miss Bonstell has had splendid parts since her return to this company, and her popularity has steadily increased. She had the assistance of William J. Kelley, Beatrice Morgan, Agnes Scott, Paul McAllister, James E. Wilson, Robert Cummings, Sol Aiken, Charles Arthur, Robert L. Hill and the other members of the company. This week's attraction is The Sporting Duchess.

STAR.—The Curse of Drink, with P. August Anderson featured, was the attraction at the Star Theatre last week. The cast included Neil Florence, George W. Kerr, Harry Winfield, Arthur B. Jennings, Ogden Wright, Henry P. Nelson, Herman H. Gross, Roy L. Baker, Blanche Shirley, Lillian Daven, Baby Minerva, Adeleine Gondre and the Electric Comedy Four. This week, Dangers of Working Girls.

GRAND OPERA HOUSE.—The Maid and the Mummy, with a good cast and music well rendered, was the play at the Grand Opera House last week. In the cast were Mark Lane, Fred Warren, George A. Beane, Stanley Murphy, Edward Groh, T. J. Normoyle, Adele Rowland, May Boley, Rose Walker, Janet Priest, Earl Dewey, and May Taylor. This week, Elsie Fay, in The Belle of Avenue A.

JON WEBER'S.—Joe Weber's Theatre was opened for the season Oct. 2 with The Prince Chap, the play by Edward Peple which has made a success at the Madison Square. It is expected that The Prince Chap will keep Weber's full until the regular burlesque company returns. While The Prince Chap is running the cafe will be closed and smoking will not be allowed in any part of the house.

MIRACULOUS.—The Beauty Doctor, which had its first metropolitan production at the Fourteenth Street Theatre week before last, was the bill at the Metropolis Theatre last week. This week's attraction, The Shadow Behind the Throne.

WALLACK'S.—Raymond Hitchcock in Easy Dawson left Wallack's Theatre for a season on the road last Saturday, and last night Thomas Jefferson began his engagement in Rip Van Winkle.

RELASCO.—Mrs. Carter's three weeks of Adros ended Saturday night, and last night she began a week's engagement in Zaza, which will be followed, on Oct. 16, with a short season of Du Barry.

FOURTEENTH STREET.—The Ninety and Nine attracted good audiences to the Fourteenth Street Theatre last week. Nat M. Wills in Mr. Duke of Duiluth is this week's bill.

GARRICK.—You Never Can Tell was withdrawn at the Garrick Theatre last night, a week earlier than was intended, to make room for John Bull's Other Island, which opens to-night.

ACADEMY OF MUSIC.—Way Down East left the Academy of Music last Saturday night, after nine successful weeks at that house. This week, The Virginian.

HARLEM OPERA HOUSE.—The Duchess of Dantzig played to good business at the Harlem Opera House last week. Robert Edeson in Strongheart this week.

YORKVILLE.—The members of the Yorkville Theatre stock company again proved their ability as comedians last week, in All the Comforts of Home. This week's bill is La Tosca.

THIRD AVENUE.—After Midnight furnished excitement at the Third Avenue Theatre last week. Fast Life in New York this week.

GRAND.—Adler's Grand Street Theatre is again devoted to Hebrew plays, after two weeks of English drama and a short season of vaudeville.

ITALIA.—George Mack in Tracked Around the World was the attraction at the Thalia Theatre last week. This week, The Runaway Boy.

THE LE MOYNE LIBRARY.

The library of William J. Le Moyne, the well-known character actor, will be sold at public auction by the Morwin-Clayton Sales Company, 20-24 East Twentieth Street, this city, on the afternoons of Oct. 17, 18, 19 and 20. The collection contains choice dramatic biographies, many old plays, and a good selection of modern drama, some rare old play bills, and many dramatic items of interest. Among the books will be found choice copies of Pierce Egan's "Life of an Actor," with the colored plates by Lane; also the "Life in London," the first edition of "The Mormon Bible," the Dunlap Society publications; some scarce jet books, and several works on bibliography, together with volumes illustrated by Cranachan, Lock, Phin, and D. C. Johnston. Catalogues of the sale may be obtained on application to the auction house.

GRAND OPERA IN BROOKLYN.

An audience that filled the handsome New Montauk Theatre, in Brooklyn, Monday, Sept. 2, greeted the first performance of grand opera in English by Henry W. Savage's company. Alida was the attraction, and the audience showed its appreciation by hearty applause at the end of each act. The production was smooth and the company well balanced. Joseph Sheehan was the Rhadames. He was in excellent voice and his acting was above reproach. Ottley Craston appeared as the King, and his deep bass voice filled the house. Robert Kent Parker, as the High Priest, displayed a voice of great richness and volume. Madame Serena, the new soprano, was the Alida. Her voice has a wide range, she is young and graceful, and her work was delightful. Rita Newman, as Amneris, was splendid. As a whole, the performance was a creditable one, and the orchestra, led by Mr. Emanuel, helped to make the occasion memorable.

Rigoletto was given Wednesday night, every seat in the house being taken, and the company won another triumph. Winifred Goff sang the title-role. Joseph Sheehan was the Duke, and Ottley Craston the Sparafucile. Gertrude Remson, in fine voice, sang the part of Gilda, and Rita Newman, whose work gained immediate recognition, was the Madalena. Helen Petre and Millicent Brennan, in minor parts, were pleasing. Too much cannot be said of the chorus, whose work was roundly applauded. S. L. Cohen is the manager of the house.

THE "GIANTS'" BENEFIT.

A benefit performance for the New York National baseball team was given at the Majestic Theatre Sunday night. De Wolf Hopper recited "Casey at the Bat" and Manager John J. McGraw made a speech, while the members of the team were introduced by name.

Those who had part in the bill, besides De Wolf Hopper, were Louis Mann, Nat M. Wills, James J. Corbett, Cole and Johnson, Fitzgibbon, Morse and Driscoll, Mark Sullivan, Helen Byron, Alexander the Mystery, Florence Ripley, Bertram and Lesser, Eugene Cowles, Frances Savage, Cheridah Simpson, and Field and Ward.

To-night (Tuesday) the team will be entertained at the Harlem Opera House by Robert Edeson in Strongheart. Four boxes will be occupied by the baseball players, and the theatre decorated with flags and bunting.

ITALIAN OPERA AT THE ACADEMY.

The Italian Grand Opera company, recently organized, gave its first performance of Faust at the Academy of Music Sunday night. It is probable that a series of Italian operas will be sung at this theatre on Sunday evenings during the winter. The principal roles were sung by Virginia Novelli, Frank Pagano, A. di Bassini, C. du Giacomo, and Signora Ancanoff. The orchestra, directed by Maestro Avitabile, contained sixty pieces, and there was a chorus of fifty from the Metropolitan Opera House.

LETTERS TO THE EDITOR.

The First Sunday Play.

NEW YORK, Oct. 4.

To the Editor of THE DRAMATIC MIRROR:

SIR—I have the most implicit faith in Colonel T. Allston Brown, when it comes to matters theatrical, but in THE MIRROR of Oct. 2 he said that on the afternoon and night of Sept. 17, 1905, at the Grand Street Theatre, occurred the first play produced in costume on Sunday in New York city. If he meant Greater New York, I am inclined to think that he was mistaken. My recollection is that Human Kind was produced in costume at Payton's Lee Avenue Theatre on Sunday evening, April 10, 1904, by Ullie Akerstrom, with the following cast:

Herald	Edua May Platt
Falseshood	Harry B. Roche
Vice	Joseph W. Girard
Humanity	Ullie Akerstrom
Folly	Vera Vincent
Conscience	Edna Earle
Wisdom	Lillian Sheldon
Humility	Marie Hookham
Truth	Lillian Payne
Poverty	Marie C. Forbes

COLONEL J. F. MILLIKEN.

To the Editor of The Dramatic Mirror:

SIR—I now learn that Sunday afternoon and night performances of The Westerners were given at Adler's Grand Street Theatre, on July 30, 1905, which was the first Sunday night dramatic performance given in New York in English.

COLONEL T. ALLSTON BROWN.

CUES.

N. M. Shalkewitz, the Yiddish playwright and author of sensational novels in Yiddish, is now in Beth Israel Hospital with a serious illness.

William Rock, of the Mayor of Tokio company, and Jane Grant, one of the Polly girls in The Maid and the Mummy, were married at the Little Church Around the Corner, New York city, on Oct. 5, Rev. Dr. George C. Houghton officiating.

Charlotte Vidot, in private life Mrs. C. W. Kolb, wife of Mr. Kolb of Kolb and Dill, now playing I. O. U., had to be left some weeks ago in a hospital at Ft. Collins, Col., with typhoid fever, but she expects to be able to rejoin the company at St. Louis this week.

Erroll Dunbar, of the Sherlock Holmes company, and May Helena Sharpe, of Boston, were married at the Church of the Transfiguration, New York, last Sunday, Rev. Dr. George C. Houghton performing the ceremony.

W. F. Rochester, who has been engaged in producing The Gingerbread Man, has withdrawn from that organization.

Mr. and Mrs. Samuel K. Chester have joined the "family" at the Actors' Fund Home on Staten Island.

Mr. and Mrs. Fred Hooker have resigned from the Actors' Fund Home and have started a hotel at Whitestone.

Among the passengers arriving on the St. Louis Saturday were Elsie De Wolfe and Elizabeth Marbury, who have been spending the greater part of the summer at their villa at Versailles.

At a meeting of the Theatre Treasurers' Club of America, held in the Vendome Hotel last Saturday night, these officers for the ensuing year were

Lillian Mae Crawford

LEADING WOMAN.

AT LIBERTY.

Owing to the closing of the Woodward Stock Co. has been leading woman under George Holland's direction.

Elegant Wardrobe. Quick Study.

"Lillian Mae Crawford displayed rare charm and ability in 'Du Barry.' Her work in the lighter scenes as well as the serious ones received enthusiastic recognition from the audience." Daily Times Star, Kansas City, Mo.

Address LE FRANCIS, 155 West 44th Street, New York.

READ what managers say about

A WINDY CITY CO.

A Windy City Co. played my house Oct. 3rd and 4th to two R. O. houses, and gave entire satisfaction. It is one of the funniest farce comedies that I have had the pleasure of playing in a long time, and would be pleased to play you a return date. Signed J. B. DICKINSON, Academy of Music, Lakewood, N. J.

A Windy City Co. is the funniest farce comedy that has played my house this season, signed RICHARD SHORETT, Shoreditch Theatre, New Brunswick, N. J.

Signature—another very funny farce comedy, A Windy City, the next production of its kind that I have ever had my house. Would be pleased to play you a return date at any time. Signed FRANK T. CHAMBERS, Colonial Theatre, Bristol, Pa.

Managers in Ohio and Indiana—send open time. Frankford, Pa., Oct. 12, 13, 14. Lancaster, Pa., Oct. 18, York, Pa., Oct. 17.

PARKER & NEFF, Proprietors and Managers.

OPEN TIME NEW PLAY HOUSE ROME, N. Y.

Want good one night and week stand attractions. Address Stephen E. Dillon.

KATIE EMMETT hereby gives NOTICE

that she has severed all business relations with Henry B. Marks. Address me at Nat. Printing Co., Chicago.

KATIE EMMETT.

1000 upholstered opera chairs, new or second-hand, in good condition, for immediate delivery. Address WM. T. GROVER, AMPHION THEATRE, BROOKLYN, N. Y.

WANTED

A good, sober, reliable, advance agent, also a young man as treasurer who can give bonds. Commence work immediately. Address "QUICK."

Dramatic Mirror, N. Y.

WANT TO BUY

Second-hand picture frames, costume trunks and one good cut trunk. Address THUNK, care Mirror.

TREASURER AT LIBERTY

Young and thoroughly reliable. House or road. Experienced four years in one house.

Bob Morrissey, Vanity Fair company, the Star's singing attraction last year, appears at the Gaiety.

The High School Girls, with Le Belle Atlantic as a city. He was sixty-five years old and was perhaps crowds to the Nansen this week.

The Alcazar's bill this week is Watson's Orientals, which include a good vaudeville entertainment.

VINCENT KIRK.

OBITUARY.

John M. Lander, leader of Lander's Band and Lander's Orchestra, died on last Saturday evening, at his home, 223 East Seventeenth Street, New York City. He was sixty-five years old and was perhaps known to more men and women of social prominence in and about New York than any other musical director since the days of Heimann. His work for years at the leading theaters, race tracks and at social gatherings in New York and Saratoga brought him in close touch with society folk. He was a close friend of the late Ward McAllister, and when Mr. McAllister died, asked the privilege of furnishing the music at the funeral. He supplied the music at the balls and parties of many of the members of the older families, including the Astors, Sloane, and Vanderbilt.

For almost a year the pulmonary trouble which finally caused his death had prevented him from taking actual leadership of his musicians. Mr. Lander was a native of New York and began his career as the leader of Lander's Orchestra in 1868, succeeding F. B. Helmmeier, at that time the leader of the Seventh Regiment. He was a pianist of note and distinguished himself as a composer. He first appeared in public when he was thirteen years

VAUDEVILLE

THIS WEEK'S ATTRACTIONS.

Pastor's.

Seely and West, J. A. Murphy and Eloise Willard, Couture and Gillette, Herr Saona, Pierce and Roslyn, Martin and Quigg, Inness and Ryan, the Cravers, the Pryors, Ward Brothers, Madell and Corbley, Frank Le Dent, the Conroys, Roberts and Smith.

Keith's Union Square.

Hal Davis, Inez Macaulay and company in Pals, Merian's dogs, James Thornton, Harry Le Clair, Campbell and Johnson, Kelly and Kent, Bea Johnson, Charles and Florence Gregson, Vera King, the Maginleys, McGloin and Smith, Bruce and Daigneau, Bean and Hamilton.

Proctor's Twenty-third Street.

Lillian Russell (second week), Billy S. Clifford, Dolan and Lenhart, In A Bit of Travesty; Fields and Ward, Motoring (first time in America), Brothers Lloyd, Mills and Morris, Delトレーリ and Glimundo, and Golden Gate Quintette.

Hammerstein's Victoria.

Roy Knabenshue and his airship, John C. Rice and Sally Cohen, Marcel's Art Studies, Elmore Sisters, Charles F. Seaman, Stuart, the Male Patti, Edward Blondell and company, John and Bertha Gleason and Fred Houlahan, Zimmer, and the first appearance of the International Female Wrestlers.

Colonial.

Emmett Corrigan and company, in the first New York production of The Card Party; Harry Houdini (second week), John Hyams and Lelia McIntyre, in Two Hundred Wives (first time here), Charles Burke, Grace La Rue and the Inkley Boys, Macart's dogs and monkeys, Kloss Sisters, Clarice Vance, George Wilson, and Toto.

Proctor's Fifty-eighth Street.

Wheeloock's Indian Band, Mrs. Stuart Robson, in The Saving of Mrs. Shaw; Ephraim Thompson's elephants, Billy Gould and Valeska Suratt, Clarice Vance, Bailey and Austin, Casino Comedy Four, Hathaway and Walton, and V. P. Woodward.

Alhambra.

Herbert Kelcey and Effie Shannon, Emma Carus, Mason-Keller company, Ed F. Heynard, Empire City Quartette, Peschhoff Troupe, the Castaneos, Mabel Adams, Johnson and Wells.

Burtig and Scammon's.

Olive May and John W. Albaugh, Jr., Edward Clark and his Six Widows, Coleman's dogs and cats, Alf Grant, assisted by Ethel Hoag, Brown, Harris and Brown, the Misses Delmore, Juggling MacBans, Young American Quintette, and Coakley and McBride.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—The greatest event in the history of American vaudeville occurred last week, when Lillian Russell made her reappearance in the field in which she made her first success. During the years that have intervened since the night that Miss Russell, a slip of a girl, made her first timid bow at Tony Pastor's she has had a remarkable career, and few players have been so constantly and so conspicuously in the public eye. Intense interest naturally was aroused when it was learned that she had gracefully succumbed to Mr. Proctor's tempting offer of \$3,000 a week, for two appearances a day. Sundays included, for a period of at least ten weeks, and the theatre was packed to the doors at every performance. At her first appearance on Monday afternoon Miss Russell was perceptibly nervous, but the warmth of her welcome soon reassured her and she sang her selections charmingly. Her offerings included "L'Amoreuse," by Berger; "Napoli" (with harp accompaniment), by Edwards, and "Your Kiss," by Louis Gottschalk. Her encore number, "If A Boy Like You Loved A Girl Like Me," made a bigger hit than the other three put together, and she had to repeat the chorus a second time. It is needless to say that Miss Russell made a stunning picture in a Worth gown with a wonderful hat and a muff made of blue ostrich plumes. The management announced her appearance by the raising of a drop, disclosing a red plush curtain, across the middle of which was the singer's name in nine-inch electric letters. When the audience had inspected this it was removed and a pink drawing-room scene with gilt furniture was shown. It was not at all elaborate, but the audience was too busy watching the star to notice the defective background. Judging by the large attendance, and the presence of speculators in front of the theatre, Mr. Proctor has made no mistake in agreeing to pay the enormous salary that Miss Russell receives. While Miss Russell was the drawing card the hit of the bill was made by Josephine Cohan and her little company in a new sketch called Friday, the Thirteenth, written by Will M. Cressy and Fred Nible, with lyrics by Vincent Bryan and music by Max Hoffman. Miss Cohan made her reappearance in vaudeville, and received a perfect ovation at every performance. It was quite evident from the applause that she has a very large following in New York, and she was forced to bow for several seconds before she began her lines. The sketch has a very amusing plot, and several fine comedy situations that simply brought down the house. It deals with a young married couple, the feminine member of which is very superstitious and is always on the lookout for signs and omens. She accuses her husband of cowardice, and he, in order to convince her that he is a hero, rings up an agency that supplies help of various kinds and arranges to have a "fake" burglar call at the house that evening, so that he may display his bravery. She overhears the telephone conversation and decides to get even. It happens that a real burglar enters the house a few moments later. He is met by the wife, who laughs at his command to throw up his hands. The burglar is nonplussed, and the interest and the fun increase by leaps and bounds when the husband meets the cracksmen. The climax is so well arranged that it would be a pity to spoil it by writing of it. It is enough to say that the curtain comes down with a scream of delight from the entire audience. Miss Cohan scored a complete and emphatic success not only by her natural acting, but by the dainty manner in which she sang and danced. She had a solo called "That's a Sign," and a cleverly arranged duet with the burglar, in both of which her very delicate feet twinkled in the way that has set audiences applauding ever since she made her debut on the stage. Edward Powers, as the burglar, could not have been improved upon, and Thomas Chatterton, as the husband, was fairly satisfactory. Fred Nible was on hand with a lot of new material and his hit was most pronounced. His confidential, easy manner caught the audience from the start, and he won a laugh every five seconds. Another notable success was made by Albert Bellman and Lottie Moore, who were repeatedly recalled. The Three Crane Brothers and Delmore and Lee were as good as ever. The Vernon Troupe, consisting of the three men and two girls, played xylophones with all their might and main, and their hard work met with approval. Fred Macart's monkeys, Kennedy and Quarelli, and the motion pictures rounded out one of the best bills of the season.

KEITH'S UNION SQUARE.—Lew Bloom and

Jane Cooper were the headliners and caused no end of laughter with their quaint comedy sketch, A Picture from Life. George W. Monroe added good humor from every pore and kept the house in great glee with his monologue. Joe, Myra and "Buster" Keaton were an especially attractive feature and scored heavily with their acrobatic nonsense. "Buster" was in fine trim, and, although he is growing taller all the time, he is as funny as ever. He gave imitations of Charlie Chase, Dan Daly, and Sydney Grant, and they were all well done. Ann Warrington was seen in a new farceette called The First of May, written by Edward Ellis and Edith Ellis Baker. It is practically a monologue for Miss Warrington, who impersonates a hot-tempered woman who is moving into a new flat. Her husband is with her, but every time he attempts to speak she bushes him up with a torrent of words. The act is very funny and depends to a great extent upon the amount of business introduced, all of which is most amusing. Miss Warrington was perfect in her part and carried the skit through with an abundance of spirit. She was ably assisted by Donald Meek as the husband and Norman Roberts as a drayman. Stuart Barnes had some new songs and several new remarks, and his monologue was one of the big hits of the week. The Seldoms, three splendidly built athletes, who do a marble statuary act, made their first appearance in America. They formed some splendid groups, all of which were artistic in the extreme. Rice and Cadby handled out a lot of mixed dialogue in dialect and found great favor. Kern's mimic dog made his first appearance in America. The animal is very homely and extremely patient and allows his master to dress him up with wigs, hats, whiskers and things. It is an odd conceit and was well carried out. Phil Rado and Jessie Bertman were seen in a new act called The New Girl, which made a very favorable impression. Miss Bertman plays a young woman who is anxious to go on the stage, and gives several good personations. Mr. Rado appeared as a young gymnast, and their united efforts provoked a good deal of laughter. Le Roy and Le Vanion, comedy bar experts; Mabel Maitland, a good-looking Southern woman, who tells negro dialect stories fairly well; Della Clarke and company in Half Past Two, the Pryors, banjoists and singers, and the motion pictures rounded out the programme.

COLONIAL.—Harry Houdini made his re-appearance in New York, after an absence of sev-

eral months. The New York Dramatic Mirror's eleventh edition headed the bill and scored a decided success. Billy S. Clifford was a special attraction and was given a rousing welcome on his return to vaudeville. His songs, dances and chat were well received. Stacey and Beck created a sensation with their remarkable transformations. Charles R. Sweet kept the audience thoroughly entertained with his piano imitations and uncouth humor. He has the knack of doing a good long act without tiring his audience. Baker and Lynn had one of the best acts on the bill in The Electric Boy, which is full of funny lines and good comedy situations that are made the most of by this clever couple. They were assisted by their young daughter, who has recently been introduced in the act, and, judging from present indications, she gives promise of becoming a very clever little artist with training and experience. She adds a touch of brightness to the act and did the little she had to do gracefully and well. The Golden Gate Quintette, Henry Taylor and company, in a very pleasing act; the Two Pucks, DeForell and Glimando, and the pictures were also on hand.

HUNTING AND SEASIDE.—Ernest Hogan and his Memphis Students headed the list at this house, and during the week also played the Alhambra, which is just around the corner. This goes to show that the relations existing between the rival managers in Harlem are cordial in the extreme. Other good numbers were furnished by Frederick Hallen and Mollie Fuller, Bert Howard and Leona Bland, Hoey and Lee, Cook and Sylva, Rice and Elmer, Hayes and Healy, Ziska King and company, and Theresa Dorgeval.

ALHAMBRA.—A fine bill was headed by Valerie Berger and company, and included Ernest Hogan and his Memphis Students, Thomas J. Ryan and Mary Richfield, Rice and Prevost, Marcel's Art Studies, Al Lawrence, Charles F. Semon, The Girl From Coney Island, and the Tanakas.

PASTOR'S.—Brown, Harris and Brown were promoted to headline honors last week, owing to the absence of Martini and Maximilian, and scored a success. Weston and Raymond in A Comedy of Errors proved very amusing and kept the audiences in fine humor. Estelle Wordett and company repeated their hit in When the Cat's Away. Other good turns were done by Dorach and Russell, the Chadwick Trio, Tascott, Naomi Ethardo, Goldin and Hughes, Hudson and

BERT COOTE.



Above is a picture of Bert Coote, who will soon return to America from London to play a long season of vaudeville engagements arranged for him by B. F. Keith, and which will include the Orpheum circuit. He will be assisted by Ada Russell and Robert Miner, the latter being particularly well known in England and in America through his clever work in The School Girl. Mr. Coote's productions in England are all meeting with great success, and during his American tour he will be constantly on the lookout for new material to take back to England. Incidentally he will produce two or three new sketches during his vaudeville tour. Some time ago Mr. Coote was offered by Daniel V. Arthur the leading comedy part in Moonshine, in which Marie Cahill is starring, but could not get a release from his vaudeville contracts in time to accept it.

nationally clever entertainers. This week, Golden Crook Burlesquers.

LONDON.—The Avenue Girls, one of the Scriber-Drew Amusement Company's attractions, pleased with a good olio and burlesques. Herbert Brooks made a hit. This week, Watson's Americans.

MINEY'S BOWERY.—W. B. Watson's Orientals proved a strong drawing card last week, with W. B. Watson, Mollie Williams, Harry Montague and others. This week, Reilly and Wood's show.

MINEY'S EIGHTH AVENUE.—The Imperial Burlesquers filled a successful engagement at this house last week. This week, Avenue Girls.

ACROBAT DIES FROM INJURIES.

De BOLLEN.—Oscar De Bollen, formerly a member of the De Bollen Brothers, acrobats, but who has been one of the clowns at the Hippodrome this season, died at the Murray Hill Sanitarium, in this city, on Thursday last. His death resulted from concussion of the brain caused by a fall on Tuesday afternoon during a rehearsal. In making a leap, he misunderstood a signal and fell upon his head. He was removed at once to the sanitarium and received the most careful treatment. He improved steadily until Thursday, when he took a turn for the worse and died very suddenly. For several years De Bollen had been a member of the De Bollen Brothers, but separated from his partners when the Hippodrome was opened last April.

CALLAHAN AND MACK TO STAR.

Callahan and Mack.—Callahan and Mack, who are among the most popular headliners in vaudeville, will leave that branch of the profession next season and try their fortunes as stars in the popular priced houses in a three-act rural drama to be built around their present sketch, The Old Neighborhood. They have signed a contract with a well-known playwright for the new play, and will make elaborate preparations for the venture. The supporting company will be carefully chosen and proper attention will be paid to the mounting of the piece. The tour will be under the direction of Ralph Johnson.

STUART BARNES MARRIED.

Stuart Barnes.—Stuart Barnes, the well-known monologist, was married in Chicago, on Sept. 18, to Mabel Hinson, a society girl of that city. Mrs. Barnes has been a great favorite in the upper circles of Chicago since her debut a few seasons ago. She is an accomplished musician, and is talented in many other ways. The marriage was very quiet, and the news became public property only a few days ago. George Homans was best man at the wedding.

VAUDEVILLE IN BROOKLYN.

At Hyde and Behman's last week there were many new features. Elite Proctor Otis in a new sketch, entitled Her Set of Pearls, was the headliner. This is one of the best sketches she has yet offered us in vaudeville. Burton and Brooks scored in their new offering, which is, as usual, original in theme and action. Al Grant made the decided hit of the bill in his new number, and was joined by a winsome little lady, Ethel Hoag. Others who pleased were the Grand Opera Trio, Josie Badler, Juggling MacBans, the Reed Birds, and Clifford and Biddle. This week: John T. Kelly and company, Frank D. Bryan and Twelve American Girls, Dollar Troupe, Henry and Alice Taylor, Edwin Keough and company, Rice and Cadby, Charles M. Ernest, and Besnah and Miller.

At Keeney's last week were Helen Bettram, Winona Shanahan and George Backus, Esmeralda Sisters and the Flower Girls, Young American Quintette, Pauline Maxine, Dunn, Ackers and Gladys, and Ali and Peary. This week: Thomas Q. Seabrook and Jeanette Lowrie, Flossie Crane, Charles Wayne and Incubator Girls, Cain's pantomime dogs, Tascott, Major Doyle, Princeton Sisters, and McGrath Brothers.

At the Orpheum last week a splendid bill was in vogue, headlining Herbert Kelcey and Effie Shannon in A String of Pearls. Emma Carus, Empire City Quartette, Homer B. Mason and Marguerite Kerth, Ed F. Heynard, Peschhoff Troupe, Mabel Adams and Wells completed the bill. This week: The Girl in the Clouds, Mary Norman, Sheas and Warren, Chris Bruno and Mabel Russell, Mayme Remington and Buster Brown, Sidney Grant, Foster and Foster, and Three Yesterdays.

At the Gotham last week were: Marie Dupont and company, Gillette's dogs, Fields and Ward, Mille, Ann, Anna Hill, Hayman, Franklin, and the Rooney Sisters. This week are: Valerie Berger and company, J. K. Murray, Clara Lane, Fields and Wooley, Elite Musical Four, Jerome and Morrison, Rapold, John F. Clark, and Barb and Evans.

The Amphion featured Henry Lee last week, others who were being the Zancigs, Monroe, Mack and Lawrence, Goodman, the de la Cents, Lou Hart, and the Musical Twins, Joseph Blunk, and Remond and Gaudier. This week: Katie Barron is the feature, others being Colonel Frank E. Pilla, Waterbury Brothers, and Tenny, Keno, Walsh and Melrose, Doherty Sisters, Matthews and Ashley, Ward and Corran, and Brandon and Wiley.

GEORGE TERWILLIGER.

Presented as the dainty comedy sketch, Half-Past Two, by Delta Clarke and company, and which scored so delightfully at Keith's Theatre last week, was booked at Tony Pastor's the previous week on a mere reading of the sketch, and was very successful. It is an original playlet by Miss Clarke, and is booked over the Keith Circuit.

A SUCCESSFUL SKETCH.

The dainty comedy sketch, Half-Past Two, presented by Delta Clarke and company, and which scored so delightfully at Keith's Theatre last week, was booked at Tony Pastor's the previous week on a mere reading of the sketch, and was very successful. It is an original playlet by Miss Clarke, and is booked over the Keith Circuit.

MURPHY AND WILLARD.

The Marion presents this week a picture of J. A. Murphy and Eloise Willard, as they appear in Mr. Murphy's newest sketch, The Phenologist, which cleverly satirizes this familiar science. Mr. Murphy and Miss Willard seem to have a peculiar knack of extracting humor from unusual subjects, and consequently stand in a class by themselves. Mr. Murphy is one of the busiest men in vaudeville to-day, for besides writing the acts that he and his wife appear in he has written successful sketches for a number of prominent artists. In addition to this he is constantly at work making designs for special "props" and mechanical appliances for use on the stage. He employs his leisure time in writing for several newspapers and

magazines, and by way of variety occasionally publishes his own paper, The Slap-Stick, which is always welcomed in vaudeville circles whenever it makes its appearance. Miss Willard, who is Mrs. Murphy in private life, is a great factor in the success achieved by the team. She is a very able assistant, and not by any means a "feeder." She is the possessor of a fine voice, thoroughly cultivated, that she uses with admirable effect. She has ease, repose and is entirely free from mannerisms that might detract from her work. She is noted for her taste in the selection of her stage gowns and is constantly adding to her already extensive wardrobe. Mr. Murphy and Miss Willard are at Pastor's Theatre this week.

Dallas, Delmore and Darrell, Ash and Winslow, and the vitagraph.

HAMMERSTEIN'S VICTORIA.—Adèle Ritchie was the topliner and scored with several new songs. The others all of whom pleased, were Ye Colonial Septette, Merian's dogs, Reno and Richards, Winona Winters, Sisters and Brothers Ford, Campbell and Johnson, Lutz Brothers, and Cooper and Robinson.

HIPPODROME.—Large crowds continued to see A Yankee Circus on Mars and The Raiders. The Kaufmann Troupe of women cyclists and the other fine vaudeville and circus features won plenty of applause.

The Burlesque Houses.

Dewey.—The European Sensation Burlesquers drew a series of full houses last week and gave a very satisfactory performance. The opening burlesque is Schnitz's Hotel, and the afterpiece is called The Palace of Love. A good olio embraced Ford and Dot West, Sisters Vivian, Snitz Moore and company, Morrisey and Rich, and Keno, Walsh and Melrose. This week: Al Reeves' company.

GOTHAM.—Phil Sheridan's City Sports gave an excellent performance last week that interested the regular patrons, and played to big business. The Casino Comedy Four, Morgan and Kline, Schaffer Trio, and the Hilton-Boker Troupe are in the olio. This week: The High Rollers.

CIRCLE.—The New York Stars, under the direction of M. M. Thiese, played a very successful engagement. Society Swells and Easy Doesit were the burlesques, and a good olio was furnished by Campbell and Caulfield, Fanst Trio, Raymond and Clark, Catharine Taylor (a fine singer), and the Majestic Musical Four, except

Kennedy and Quarelli, and the motion pictures rounded out one of the best bills of the season.

KEITH'S UNION SQUARE.—Lew Bloom and

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

I am no longer connected with Haverly's Minstrels!
NOW IN VAUDEVILLE

BILLY VAN

In Black or White Face

Will Play Three Weeks for Mr. Percy Williams in **WHITE FACE**

No more Special Matinees. 40-Court 'em!

Direction M. S. BENTHAM, St. James Building, New York City.

The above is my permanent mail address.

RETURN FROM AUSTRALIA!

GREATEST OF ALL MINIJCS EDDIE LESLIE THE WAYS OF MANY PEOPLE

Grand success in Australia, Manila and Honolulu. Left New York 20 months ago. Have not lost one performance, except traveling. Working all the time. How did I do it? Have the ability, and that little thing, "Mine's the same," don't go any more. Drinking coffee and milk.

MLE. CARRIE

Refined Musical Act
(IN ONE)

Was also a success in Australia, Manila and Honolulu. Both single acts can be engaged by addressing EDDIE LESLIE, Bellesclaire Hotel, 77th St. and Broadway, New York. Will accept separate engagements in New York City only. P. S.—Both acts have the grandest and most expensive Lobby Photos in the profession—by Bushnell, San Francisco, Cal.

B. F. KEITH'S THEATRES and VAUDEVILLE BOOKING CIRCUIT

Kellogg's Theatre, Boston, Mass.
Keith's Music Theatre, Boston, Mass.
Keith's Theatre, Providence, R. I.
Keith's Theatre, Pawtucket, R. I.
Keith's Theatre, New York City.
Keith's New Theatre, Philadelphia, Pa.
Keith's Prospect Theatre, Cleveland, O.
Keith's Royal Princess Theatre, London, Eng.
Harry Davis' Grand Opera House, Pittsburgh, Pa.
Charles' Theatre, Washington, D. C.

Korn's Maryland Theatre, Baltimore, Md.
Korn's Garden Theatre, Buffalo, N. Y.
Shaw's Theatre, Toronto, Can.
Hoover's Theatre, Rochester, N. Y.
Temple Theatre, Detroit, Mich.
Hoover's Theatre, Portland, Me.
Park Theatre, Worcester, Mass.
Grand Opera House, Syracuse, N. Y.
Grand Opera House, Youngstown, O.

Performers will benefit themselves by keeping this office informed of their route and open time.

B. F. Keith's Booking Offices, St. James Building.
S. K. HODGDON, Booking Manager. Room 823 to 828 St. James Building, NEW YORK CITY.

THE MUSICAL LAUGH MAKERS.

ECKHOFF AND GORDON

In Twenty-four Minutes of Solid Laughs and Applause.

Away from all others—real music and Clean comedy.

Address WM. MORRIS.

GREENE and WERNER

"BAKES OF THE JUNGLE."

Poli Circuit until November 20, then Hammerstein's Victoria. Europe next season. Booked solid in America this season.

MADDOX AND MELVIN Presenting
"AT THE STATION" with
SPECIAL SCENERY.
Originality, Life, Novelty, Action, Cleverness.
See WM. MORRIS or B. A. MYERS.

Stuart Barnes

Direction GEO. HOMANS.

Chavalier De Loris

Address B. A. MYERS, 21 West 21st Street, New York.

EDMUND DAY

"In a 30-minute skit of Arizona life entitled 'The Sheriff,' Mr. Day has realized more Arizona than did Augustus Thomas in a long play of that name—and I am reckoning Mr. Thomas as one of the few truly American dramatists. If Day doesn't wax too fat, Vaudeville will yet have its Kipling."—ASHTON STEVENS, San Francisco Examiner.

Anti-fat agents please write.

BERT LESLIE AND DAILEY ROB.
BOOKED SOLID.
WM. MORRIS.

CHARLES HORWITZ

Author of the best one-act plays playing the best theatres. Have you seen his latest? "The Old Love," "A Temporary Husband," "The King of the Coffee Islands" and many other hits, besides those perennial successes, "The Two Senators," "A Horse on Hogan," "Mrs. Murphy's Second Husband," "A Strange Boy," "A Matrimonial Substitute," "The Electric Boy," "A Medical Discovery," etc., etc. For terms on playbill, CHARLES HORWITZ, 64 E. 21st St., New York.

A TREMENDOUS HIT EVERYWHERE!

American's Most Versatile Comedian

JAMES FRANCIS SULLIVAN

Featured—*The Tramp*

HURTIG AND SEAMON'S ME-HIM-I-CO.

P. S.—Yes, this is the same Sullivan that scored a tremendous hit as Karl, polite German lunatic, Belle of N. Y. Co.; Stanhope in Jack and Beanstalk Co.; Hoboay, the eccentric sailor, Fisher Maiden Co.; the Real Funny Irishman in Vaudeville, and the Frenchman in Henry W. Savage's Prince of Pilson Co. 45 weeks.

Best regards to Eddie Foy, George Roban, Roger Dolan and Prince of Pilson Co.



HOWARD THURSTON

World's Master Magician. En tour the world.

Has originated and invented more successful illusions than any living magician. Opened and playing to biggest business of any magician that ever appeared in Australia.

W. C. FIELDS

SHERLOCK BAFFLES

"Ham Tree Company," New York Theatre.

Mr. and Mrs. Gene Hughes

Playing the West.

207 WEST 87TH ST., NEW YORK CITY

JOHN W. WORLD AND KINGSTON MINDELL

With B. C. Whitney's

PIFF! PAFF! POUFF! CO.

"Swells from the Pacific."

KELLY AND VIOLETTE

Ultra Fashion Plates

Booked solid until June, 1906.

JAMES E. MCCOY AND MISS BESSIE JACKSON

SPECIAL VAUDEVILLE FEATURE

F. HORN, Manager.

JAMES E. MARGUERITE ROME AND FERGUSON

Frances (Eccentric Frenchman) and Sidonie (French Maid).

"PRINCE OF PILSON" on route.

RICE AND PREVOST

"Bumpity Bumps"

Three seasons Hammerstein's Roof. Re-engaged next season. Booked solid two years ahead.

WM. MORRIS, Agent.

GROVER GETS THE OLD MONTAUK.

William T. Grover, who manages the Brighton Beach Music Hall during the summer, and the Amphion, in Brooklyn, during the regular season, has secured a lease of the old Montauk Theatre on Fulton Street, Brooklyn, which was bought by the City of New York several months ago for \$500,000. The house is to be torn down to make room for the approach to the new bridge, but as it will not be necessary to raze the building for some time to come, the city officials decided to let it to the highest bidder. The Shuberts bid \$15,000 a year, but when they found that there would be a clause in the lease that would cause them to vacate on ninety days' notice they declined to consider the proposition. Mr. Grover's bid of \$15,000 was the next highest, and accordingly the house will be turned over to him. He will conduct it as a vaudeville theatre, although Brooklyn is already well supplied with that form of amusement. The old Montauk is less than two blocks from the Orpheum and is located between that theatre and Hyde and Bohman's.

WILLIAMS AND WALKER RETURN.

Williams and Walker, whose tour in Abyssinia has been postponed, have signed a contract with Oscar Hammerstein to play a four weeks' engagement at the Victoria Theatre, beginning Oct. 30. It is said that instead of salary, the colored comedians will receive a percentage of the gross receipts. Another act new to America will be seen at Hammerstein's on Oct. 16, when Fred Karno's troupe of pantomimists will make their first appearance in this country. This company has been playing in London for the past eighteen months, and there are five other companies playing the same sketch in the provinces. There are fifteen people in the act, which is supposed to take place on the stage of a music hall. The skit is called The Humming Birds, or A Night in a Music Hall.

POLL'S WORCESTER HOUSE OPENED.

S. Z. Poll opened his new theatre in Worcester, Mass., Oct. 2, in a blaze of glory. This makes the sixth house in his compact circuit. The theatre is very handsome, the foyer and lobby being particularly beautiful, with marble and mirror effects. The treatment of the house proper is very pleasing to the eye, and the Worcester people were very enthusiastic over their new theatre. There were many floral pieces, the most prominent being from William Morris and the attaches of the Hartford house. After the performance a banquet was served to about twenty out of town friends who had been invited to the opening. Among those present were Mayor Studley, T. H. Sullivan, Chief of Police Wren, J. P. Spillane, F. Alfonso, Mr. and Mrs. Siegel, Mrs. Poll and friends, Edward Poll, Louis Kirby, and A. Dumont.

LION INJURES TRAINER.

During a performance of the John Robinson Circus at Gilman, Ill., on Oct. 2, a performer known as Alme Blondel was terribly mangled by one of the lions in the group being put through their paces in a large cage. It was learned after the accident that the supposed female trainer was a man, and that his right name is Frank Kennedy. He has been before the public for several years as a female impersonator and had been with the Robinson Circus for two seasons.

A FEMALE TICKET SPECULATOR.

The regular ticket speculators who have been flocking about the doors of Proctor's Twenty-third Street Theatre during the past week reaping a harvest of dollars from people anxious to see Lillian Russell were astonished on Friday afternoon at seeing a business rival in the person of a middle-aged woman, who began to peddle tickets with great energy. The hardened ticket sharks stood aghast, as the woman showed them several new wrinkles in the way of buttonholing victims and forcing her goods upon them. If this pioneer in a new field is successful there is no telling what the end may be.

VAUDEVILLE JOTTINGS.

John G. and Alice McDowell are now in the ninth week playing the comedy parts and doing their specialty with A Slave of the Mill.

Edwin Latell is meeting with unusual success this season in his musical monologue. He was particularly well received last week in Cincinnati.

Edgar Foreman introduced a new tramp specialty at Poughkeepsie last week, which was indorsed by enthusiastic applause from appreciative audiences.

One thousand members of the Wholesale Druggists Association, which held a convention in New York last week, attended the performance at the Hippodrome on Tuesday evening last.

Prof. James S. Lacer's concert band, which has been causing a sensation through the South with Billy Kermans' Minstrels, was enraged by the management of the Southwestern Texas Fair, which opened at Temple, Texas, Sunday, Oct. 8, as the featured attraction of the opening day.

Fred Bailey, formerly of Bailey and Madison, has formed a partnership with Ralph Austin, formerly of the Tossing Austin, and they are in the bill at Proctor's Fifty-eighth Street Theatre this week. Bailey returned recently after a very successful London engagement, and Austin has just completed a tour of the world lasting two years. The new team is known as Bailey and Austin, the Two American Brothers.

Albert Parr, late of the Savage forces, has had several flattering offers for vaudeville and is considering a pretty operatic sketch written by one of the best known composers. Mr. Parr is to be his own manager.

The Spinster's Quartette, a new act, is made up of Virginia Knight, Logan, first soprano; Harriet Marlow, second soprano; Elizabeth Farrell, first alto, and Grace D'Arville, second alto. The act was broken in at Utica, and was seen at the New York Theatre on Sunday evening.

Van Fosen and McCauley have dissolved partnership and Bob McCauley has joined hands with Fannie Donovan, the well-known comedienne. The new team is booked at the Lyceum and Chutes, San Francisco; the Bell in Oakland, and in other places, and is reported to have made a success.

Hydrophobia, Alice Davenport's successful one-act comedy, will be one of the attractions at the Gotham Theatre, Brooklyn, week of Oct. 16. The sketch is exceptionally clever and Miss Davenport made a decided hit in it at the Union Square quite recently. James Newton Drew will continue as a member of her company, playing James, the Butler.

Oliver Helding is now supporting Della Clarke in vaudeville in the sketch Half-Past Two.

Mr. and Mrs. Cal Stewart are meeting with the greatest success in their new act, and have made a decidedly favorable impression upon managers, press and public everywhere they have appeared.

Harry Corson Clarke, who has scored a decided success in vaudeville, put on a new sketch called Tompkins for the second week of his engagement at the Orpheum, San Francisco. It was well received, and he will keep it in his repertoire. This week and next Mr. Clarke will be in Los Angeles, after which he will go direct to the Orpheum, Denver.

Annie and Jennie Yeams will make their reappearance in vaudeville at Keeney's Theatre, Brooklyn, next week.

Sylvia Beecher, who is noted for her beauty, will shortly make her debut in vaudeville in a singing and dancing specialty.

Della Stacey gave a trial performance of her new specialty, Glimpses of a Star's Dressing-Room, at Sixth last week, and met with a flattering reception. She makes six changes of costume before the audience.

James R. Adams, the clown, replaced Marceline, the famous matinée, at the Hippodrome, for several performances last week, during Marceline's absence caused by his collision with a trolley car. Mr. Adams had not done any tumbling or acrobatic work for several months, but he went to work bravely, revived his old stilt act, and did most of Marceline's tricks so cleverly that the absence of the latter was not noticed. Mr. Adams was the recipient of many compliments from his fellow performers on his clever work.

Chesler De Monde, of De Monde and Dinsmore, is ill with an acute attack of sciatic rheumatism at the Norwood Hospital, Marion, Ind. It will be some weeks before he will be able to resume work, and some good weeks had to be canceled. They are booked solid until March, 1906.

Edward M. Favor and Edith Sinclair are delighted with the success of their new offering, Hogan's Flat.

which has been pronounced by managers to be the very best sketch they have ever had. It is a distinct novelty, and has made a hit everywhere. It has been so far this season. A large and complete piece of equipment is carried for the acts for which Favor and Sinclair have applied for a copyright.

The Palace Theatre, at 120th Street and Third Avenue, formerly known as the Olympic, was the scene of a slight fire scare on Sunday evening. Stage-Manager Harris averted a panic by having the motion pictures thrown upon the asbestos curtain. An investigation by the firemen failed to disclose any cause for the alarm.

Harry Hill, husband of Alie Hill, has issued a circular containing a copy of a letter from W. R. Seelye, husband of the late Jessie Bonchill, in which Mr. Seelye gives Miss Hill full permission to use the songs, costumes and properties formerly used by Miss Bonchill. In addition to this, the letter gives minute instructions regarding the business for many of the songs. Mr. Hill has sent out the letter to establish beyond question the right of Miss Hill to use Miss Bonchill's material, as he has been greatly annoyed by a controversy over the matter.

Justice Stover, of the Supreme Court, has appointed Justice La Follette special for the effects of a musical sketch called The Memphis Students, written by Will Marion Cook, in a suit brought by Mr. Cook against Ernest Hogan for a dissolution of the partnership and an accounting.

Smith and Coon have left Alice and the Eight Princesses and will be starred next season in The Geese of Geck.

Eddie Leslie, the mimic and comedian, has just returned from a twenty months' tour of Australia, Honolulu and the Philippines, in all of which he was most successful. Miss Carrie accompanies him, and the two acts are being booked for American dates by William Morris. They will play separate engagements in New York City only.

Billy Van having severed his connection with the Haverly Minstrels will appear in vaudeville in black or white face, as requested. He is booked to do three weeks in white face for Percy Williams.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Bills will be furnished on application. The names of performers with combinations are not published in this section.

ADAMS, MABELLE—Alhambra, N. Y., 9-14.

ADAMS, Musical—Main St., Peoria, Ill., 9-14.

ADDISON and LIVINGSTON—Benn's, Escanaba, Mich., 9-14.

ADELYN, Bijou—Ideas, Fond du Lac, Wis., 9-14.

ADIE and Her Lions—White City, Chgo., 9-14.

AGOSTI, Family—G. O. H., Pittsburgh, 9-14.

AHERN Brothers—Woods, Medina, Mo., 9-14.

AHEARN, Charles and Joe—Howard, Boston, 9-14.

AHEARN and MISTER—Utah, Ogden, Utah, 9-14.

ALBENO and La Brandt—Unique, Akron, O., 9-14.

ALBERTUS and Wolfson—A. and S., Boston, 2-14.

ALLEN and Delk—A. and S., Boston, 2-14.

ALLEN, Bebe and Violet—Poll's, Bridgeport, Conn., 9-14.

ALLEN and Gaudia—9th and Arch, Phila., 9-14.

ALLIED Monkey—Orph., Los Angeles, 8-21.

ALLISON, Mr. and Mrs.—Orph., Minneapolis, 8-14;

ALLISON, Unique—Orph., Omaha, 15-21.

ALLEN, Tom—Withers, Prov., 9-14.

ALICE Brothers—Grand, Victoria, B. C., 9-14.

ALICE Arab—Temple, Detroit, 9-14.

ALICE Colonial—N. Y., 9-14.

ALTRIM and Peters—Poll's, Bridgeport, Conn., 9-14.

ANSON, Eighth-Cook's—Rochester, N. Y., 9-14.

ATKINS, Tom—Withers, Prov., 9-14.

AYLES—Family—Grand, Victoria, B. C., 9-14.

AYLES—Arabs—Temple, Detroit, 9-14.

AYLES—Colonial—N. Y., 9-14.

AYLES—Empire—Hoboken, N. J., 9-14.

FISHER, MR. AND MRS. PERKINS Dr.

Gifford, Fred—Gatsby, Springfield, Ill., 9-14.

Gifford, Fred—Leonard—Olympic, Eng., 9-14.

Gifford, Fred—Swan, Stockton, Calif., 9-14.

Gifford, Fred—Wilson—Empire, Johnstown, Pa., June 26, 1905, I.

Ford, Four—Keith's, Prov., N. J., Chase's, Wash., 9-14.

Foster and Foster—Orph., Bklyn., 9-14.

Fox, Della—Moore's, Columbia, Mo., 9-14.

Francis, Emma—Orph., Boston, 9-14.

Frederick, The—And, Fresno, Cal., 9-14.

Fred and D.—Orph., Kansas City, 9-14.

Fred and Ruth—Orph., Springfield, O., 9-14.

Fisher, Jim—Orph., Bklyn., 9-14.

Fisher, Jim—Orph., Indianapolis, Ind., 9-14.

Fisher, Jim—Orph., Olympia, home, Italy, 16-28.

Galeotti, Romeo—Columbia, Cincinnati, 9-14.

Gardner, Jack—Maryland, Balt., 9-14.

Gardner and Stoddard—W. H., Memphis, 9-14.

Gardner, Will—Proctor's, Newark, N. J., 9-14.

Garcia and Harris—Burke's, Boston, 9-14.

Garrison, Jules and wife—G. O. H., Syracuse, N. Y., 9-14.

Garrison, Bonnie—Unique, St. Jo., Mo., 9-14, Majestic, Springfield, 16-21.

Gentile and Theel—Palace, Leicester, Eng., 9-14, Empire, Manchester, 16-21, Empire, Sheffield, 23-28.

George and Harrington—Family, Shoshone, Pa., 9-14.

Gillette Sisters—Shea's, Toronto, 9-14.

Gillian and Bruce—G. O. H., Grand Rapids, Mich., 9-14.

Giltay, Bates and Montgomery—Poll's, New Haven, Conn., 9-14.

Giltay, Marie—Family, Mahaney City, Pa., 9-14.

Girl from Coney Island—Keeney's, Bklyn., 9-14.

Girl in the Clouds—Orph., Bklyn., 9-14.

Glossman, The, and Hoolihan—Hammerstein's, N. Y., 9-14.

Gloria, Hayes and Montgomery—Poll's, New Haven, Conn., 9-14.

Glynn, Frank—Orph., Bklyn., 9-14.

Goldin and Hughes—Family, N. Y., 9-14.

Goldin Gate—Quinton's—Proctor's 23d St., 9-14.

Goldman and Gatz—H. and S. N. Y., 9-14.

Goldman, Musical—Grand, Indianapolis, 9-14, Hippo-kim', Louisville, 16-21.

Gordon and Chacon—Atlantic Garden, N. Y., 9-14.

Gordon and Hayes—Ben's, Escanaba, Mich., 9-14.

Gorman and West—G. O. H., Pittsburgh, 9-14.

Gould and Suratt—Proctor's 53d St., 9-14.

Gouley, Sully and Gouley—Auditorium, Lynn, Mass., 9-14.

Grace, Three—Lyceum, St. Joseph, Mo., 9-14.

Grand Opera—Trio-Trot, Trenton, N. J., 9-14.

Granoff, Ha—Colonial, N. Y., 9-14.

Grant, A. H. and S. N. Y., 9-14.

Grant, Sidney—Orph., Bklyn., 9-30, Alhambra, N. Y., 16-21.

Gray, Ed—Keith's, Boston, 9-14.

Green and Werner—Poll Circuit, 2-Nov. 4.

Gregson, Charles and Florence—Keith's, N. Y., 9-14.

Graf Brothers—Mohawk, Schenectady, N. Y., 9-14.

Gayer and Goldsmith—Orph., Prov., 16-21.

Gheight and Deane—Bennett's, Louisville, Ky., 9-14.

Gibson, Frank H.—Olympic, Syracuse, N. Y., 9-14.

Gilmore, James Richmond—Arcade, Toledo, O., 9-14.

Gilligan and Frances—Hamburg, Germany.

Gilliland, Artie—Proctor's, Newark, N. J., 9-14, Proctor's.

Gilliland and Colburn—Bennett's, London, Can., 9-14.

Gilliland and Leonard—Park, Worcester, Mass., 9-14.

Gilligan, Bill—Orph., Arch., Phila., 9-14.

Gilligan, Bill—Orph., Danville, Ill., 9-14.

Gilmore and Deane—Unique, Winnipeg, Can., 9-14.

Gilmore, Frank—Orph., Hippodrome, Bklyn., 9-14.

Gilmore, Harry—Colonial, Lawrence, Mass., 9-14.

Gilmore, Harry—Empire, Portland, Me., 16-21.

Gilmore, Harry and Bailey—Arcade, Toledo, O., 9-14.

Gilmore, Harry and Frances—Hamburg, Germany.

Gilmore, Harry and Frances—Lancaster, Pa., 9-14.

Gilmore, Harry and Frances—Haymarket, Chas., 9-14.

Gilmore, Harry and Frances—Orch., Danville, Ill., 9-14.

<p

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

Overland Monthly: "With all the literati, artists, scientists that the West has given to the world—Harte, Twain, Stoddard, Miller, Royce, Le Conte—place must be given Davis, whose sceptre of speech shall sway the audience of the unnumbered multitude."—May, '95.

New York Telegram: "Possessed of an unmistakable talent, and an assurance which has stopped at nothing, a man of already remarkable and extraordinary career, exploited in the press, and impressed upon the public mind until his name has become familiar in almost every portion of the nation."—April 28, '05.

New York Tribune: "A man of magnificent physique, with the features of the man of distinction, and with the mannerisms of the stage, a perfectly made man."

EDWARDS DAVIS goes into VAUDEVILLE

In his one-act tragedy, in two scenes, "**THE UN-MASKING.**"

With an extraordinary cast of six people.
Special scenery, music and properties.
The Dramatic Sensation of Vaudeville.

New York Sun: "Destined to eventually occupy the position of a Broadway star. His every appearance has brought him nearer that realization."—March 20, '05.
San Francisco Call: "The keenest interest was manifested in the initial performance

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

Letter of Thanks

It being impossible to personally answer all Cables, Telegrams and Letters received on my opening at the Colonial Theatre wishing me "Good Luck," also giving me a welcome back home, I hereby wish to heartily thank all who were so considerate and assure them that they were greatly appreciated.

Sincerely yours, always the same

HARRY HOUDINI,

Permanent home address, 278 West 113th St., New York City

 **J. A. MURPHY AND ELOISE WILLARD**
In Their Latest Comedy Creation.
The PHRENOLOGIST WM. MORRIS, Agent.

THE ELECTRIC BOY BAKER AND LYNN
BY CHARLES MORWITZ.
Sail for London November 4. Only week open, October 23.
Address WM. MORRIS.

MARGARET ASHTON
The American Soprano.

Touring Europe. One Continued Success.
Oct. 2 to Oct. 28, LONDON PAVILION, London, Eng. Week Oct. 30, Sheffield.
Address WARNER & CO., 30 Wellington Street, Strand, London, Eng., or MORRIS office.

JACK OF TWO TRADES AND MASTER OF BOTH.
LORRETT
THE DANCING JUGGLER
Vaudeville Feature Bennett-Moulton Co. Oct. 9-14, Holyoke, Mass.

The Village Choir.
(The Misses HART, BUTLER and Messrs. THRASHER and WARE.)
This week, Keith's, Boston.
Address WM. JOSH DALY, care WM. MORRIS.

Booked solid until May.

ARTISTIC ALWAYS!
Pierce and Maizee
"THAT SWELL DRESSED ACT."
TIME ALL FILLED.
Oct. 8—Columbia, Cincinnati. Oct. 15—Travel; then Minneapolis.

FRED NIBLO
"The American Humorist"

FOOTLIGHT FAIRIES, No. 2.—Once upon a time a mule heard a bird singing sweetly and the next day tried it himself, but it sounded so badly that he lost his home.
Moral—Don't steal stuff you can't get away with.

OPENING ON THE ORPHEUM CIRCUIT

Oct. 23 . . . New Orleans, Kansas City, Minneapolis, Denver.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19, '05.

of Edwards Davis in the leading role at the Alcazar. His performance was satisfactory beyond all ordinary expectation. . . . His work was characterized with an enthusiastic virility and a perfect unaffectedness."—Aug. 19

CORRESPONDENCE

(Continued from page 7.)

the Valley of Yesterday," scored week 2-7. Farrell

POTTSVILLE. — ACADEMY OF MUSIC (M. Reis, prop.): Charles Haussman, mgr.; Irene Myers Sept. 28-30 pleased big business. Plays: A Midnight Marriage. Lightness by Sea; Church Around the Corner. Night Before Christmas. Why Girls Go Wrong. Child Stories of New York 7. **MEDLEY THEATRE** (Horizon & D'Estra, prop. H. D'Esta, mgr.): Week of 2; The Tancans. Von Hart. John and Carrie Mack. Marie Brackmann. Lynch. House Bazaar, and moving pictures: good business; pleased. —ITEM: James Canfield, aged 12 years, was instantly killed at Gilberton by the collapse of a platform at a moving picture show.

DONELLSVILLE. — COLONIAL THEATRE (George Cooper, mgr.): The Rents-Santley Burlesque co. Sept. 20; good performance and business. Buster Brown 20; fair satisfaction to poor business. Plays: A Midnight Marriage. Lightness by Sea; Church Around the Corner. Night Before Christmas. Why Girls Go Wrong. Child Stories of New York 7. **MEDLEY THEATRE** (Horizon & D'Estra, prop. H. D'Esta, mgr.): Week of 2; The Tancans. Von Hart. John and Carrie Mack. Marie Brackmann. Lynch. House Bazaar, and moving pictures: good business; pleased. —ITEM: James Canfield, aged 12 years, was instantly killed at Gilberton by the collapse of a platform at a moving picture show.

SHADSVILLE. — ACADEMY OF MUSIC (J. H. Morris, mgr.): Mabel McKinley in The Prince's Wife Sept. 20 pleased small house. Too Proud to Beg 20; fair satisfaction to small house. Grade-Neville co. week of 2 in Sign of the Four. A Girl of the Slums. The Man from Missouri. Hell's Bells. The Gambler's Wife. Foxy Grandpa, and Tracy the Outlaw. The Woman in the Case 12. Devil's Auction 20. —ITEM: Suzanne Norwood, of the Grade-Neville co., is confined in hospital from injuries sustained in a trolley accident.

YORK. — OPERA HOUSE (R. G. Potts, mgr.): The Klark Utens co. closed week Sept. 20; fair satisfaction to fair sized house. Plays: The Dumb Witman. Jeannie the Maccot. Other People's Money. A Struggle for Liberty. Dr. Jekyll and Mr. Hyde, and The Twin Brothers. —ITEM: The performances were of particular interest because of the presence of Fergie Lytle, a local girl. On her first appearance she received a hearty reception, which she graciously acknowledged.

DU BOIS. — AVENUE THEATRE (A. P. Way, mgr.): The Klark Utens co. closed week Sept. 20; with The Old Clothes Man, however, all records for week's business. Mildred Holland 20 gave the performance par excellence of the season, preceding The Triumph of an Empress to select audience. The Village Parson 20, matinee and evening, gave good satisfaction to fair attendance. Rudolph and Adolph 20. —ITEM: A new trolley line, 10 miles in length, is nearing completion.

CARLONDALE. — OPERA HOUSE (M. Reis, leases; G. V. Lowder, mgr.): Verona Stock co. Sept. 20-22 closed week 20; good business. A Hot Old Time 20; good co.; fair business. The International Stock co. 2-7; opened with Monday matinee and evening; Between Love and Duty to crowded houses. —ITEM: Other plays: Me and Mother. For Her Captain's Sake. Human Hearts. Evil Men 2. and Signs of the Cross. Happy Hochzeit 2. Mary Emerson in The Will of the Wind. Hadley moving pictures 12.

HASTON. — AMBIE OPERA HOUSE (William K. Detwiller, mgr.): Carter's Last Stand Sept. 20, matinee and evening; fair business. West and Ward 20; in a Pair of Pinks; very good; large business. Pauline 20; Matilda 20; matinee and evening, pleased two good houses. The Middletons 2; disappointed small audience. Dora Thorne 2; not up to standard; fair business. Shadows of a Great City 4; matinee and evening, pleased two fair size audiences. —ITEM: May Fleeting on 9-14, except 11. County Chalmers 12.

CHRISTIE. — GRAND OPERA HOUSE (Thomas Harpster, mgr.): Emma Bunting and co. 2-7 in repertory; large houses and well pleased audiences. Following repertoire is being played: The Little Gentleman. The Showman's Daughter. A Princess of Patagonia. Midship in Chancetown. Pretty Miss McLean. The Girl in the Red Hind. Rachel Goldstein, and The White Queen Family. Chester De Sales 8-14 in repertory, opening with Calico and The Pinot's Treasure.

UNIONTOWN. — WEST END THEATRE (Harry Brown, mgr.): Prince of Salerno 20 to R. R. O.; excellent. Why Women Sin 2; fair to fair business; co. good. Alberta Gallatin in Comedy 20; in small but appreciative audience; co. good. Burlesque for Girls 7. A Dangerous Life 9. The Two Johns 10. The Holy City 20. Not Like Other Girls 24. —GRAND OPERA HOUSE (Harry Brown, mgr.): Burlesque Series 20 to good business; co. the best (his best). Majestic Burlesques 14.

EDINBURG. — KANE'S THEATRE (Kane Brothers, prop.): Opened Sept. 21-22 with Charney-Keller co.; business good. William Ferri in Sign of the Cross 20; small large audience; co. good. Burlesque for Girls 7. A Dangerous Life 9. The Two Johns 10. The Holy City 20. Not Like Other Girls 24. —GRAND OPERA HOUSE (Harry Brown, mgr.): Burlesque Series 20 to good business; co. the best (his best). Majestic Burlesques 14.

LAWRENCE. — JULION OPERA HOUSE (G. A. Tucker, mgr.): Dora Thorne Sept. 20 gave satisfaction to medium business. The Great 1 Am 20 canceled. Not Like Other Girls 2; satisfactory performance to fair satisfaction. Louis J. Russell in The Magician 2; matinee and performance fair. Woodland 5; with Harry Baker and excellent co. delighted a packed house. A Slave of the Mill 7. Myrtle Hardin on 9-14.

GIRLSBURG. — ST. CLAIR THEATRE (Frank Good, mgr.): Prince of Salerno 2; poor performance to light business. A Poor Relation 1. Uncle Josh Sprague 10. Mabel McKinley 13 canceled. The Holy City 14. Paul Gilmore in Captain Debonaire 17. —KAGY THEATRE (Frank Good, mgr.): Rents-Santley Burlesque co. Sept. 20 gave late performance account of being delayed on railroad; delighted crowded house.

JOHNSTOWN. — CAMERIA THEATRE (H. W. Shewell, mgr.): A Fight for Love Sept. 27; fair to good business. Why Women Sin 20; good show and business. The Story Man 20; fine show in S. R. O. Checkers 20; co. to good business. A Slave of the Mill 2; fair play and business. King of Tramps 2; fair. Rudolph and Adolph 4. The Blue Ribbon Girls 3. Pretty Peggy, with Jane Corcoran, 6. Uncle Josh Sprague 7. The Honeymoon 9.

LATROBE. — SHOWALTER'S THEATRE (W. A. Showalter, mgr.): Dora Thorne Sept. 20; good performance and business. Robert Flaherty in a Fight for Love 20 pleased S. R. O. A Slave of the Mill 2; fair play and business. King of Tramps 2; fair. Rudolph and Adolph 4. The Blue Ribbon Girls 3. Pretty Peggy, with Jane Corcoran, 6. Uncle Josh Sprague 7. The Honeymoon 9.

CARLISLE. — OPERA HOUSE (W. H. Breit, prop.): Arnold Stock co. closed week's engagement Sept. 20 to poor business. Plays: A half of week: The Child Starlet. East Lynne, a Child of the Slums, and Lost in Egypt. Charlotte Burnett in The Honeymoon 2; excellent co.; deserved crowded house. Stetson's U. T. C. 4; good co.; pleased large audience. Civic Club (local) 12. The Watermelon Trust 14.

NEW CASTLE. — OPERA HOUSE (Jacob F. Gengkinger, mgr.): Mabel McKinley in The Parrot's Wife Sept. 20; co. and business fair. Busy Day's Vacation 20; excellent performance; S. R. O. Hart-Urban co. 2-7; opened with Her Stepmom, Camille. Pauline 8. A Millionaire Tramp 10. Thou Shall Not Kill 11. Rudolph and Adolph 12.

BARNESBORO. — OPERA HOUSE (Fred Morley, mgr.): Charney-Keller Stock co. Sept. 20-22 opened in Poor of Salerno, Way of Love, and Jesus James; co. good co.; fair business. The Sign of the Cross 4; S. R. O.; good co.; The King of Tramps 5. —ITEM: Manager Morley is assisted as stage-manager by Arthur Morley, who was with Thomas Shee and lately at Altoona.

BEAVER FALLS. — LYRIC THEATRE (Ben Hanner, mgr.): Adelaide Thurston Sept. 20; co. and business good. Moving pictures 27-28; big business. Devil's Auction 20; co. and business fair. George Sidney 2; co. good to S. R. O. Flannigan's Ball 4. A Millionaire Tramp 7. Clark-Urban Stock co. 9-14. Two Johns 17.

WILLIAMSPORT. — LYCOMING OPERA HOUSE (L. J. Fink, mgr.): Si Stebbins Sept. 20; fair audience pleased. The Village Parson 2; small and appreciative audience. Not Like Other Girls 3; co. well received. Hadley's moving pictures 4 to small business; pleased audience many new features. Human Hearts 5. The Sign of the Four 7. The Way of the Transgressor 10.

KANE. — TEMPLE THEATRE (H. W. Sweedy, mgr.): The Village Parson Sept. 27 to fair business. Mildred Holland in the Triumph of an Empress 2 to good business; very satisfactory performance. Old Si Stebbins 4. Mary M. Howard's picturesque songs 5. Not Like Other Girls 6. Radolina and Adolph 8. K. D. Shaw's Echoes from Broadway 11. Imperial Stock co. 12-14.

CHARLEROI. — COYLE THEATRE (Robert S.

Coyle, mgr.): Uncle Josh Sprague Sept. 20; good audience; capacity night; pleased. Jimmie Henry more and capable on stage in Prince of Salerno 4; in light business; deserved better. A Dangerous Life 7. Charlotte Burnett in A Honeymoon 12. Sign of the Cross 14.—ITEM: C. W. Young joined Uncle Josh Sprague co. at Butler.

WASHINGTON. — LYRIC THEATRE (D. B. Foy, mgr.): Buster Brown Sept. 27; good co.; drew large houses. Four Relations 20 pleased big business. Flanagan's Ball 20; good co.; and business at both performances. Murray and Mackey co. 2-7. Dora Thorne 8. Midnight Flyer 12. Along Kennebec 13. Uncle Josh Sprague 14.

MYT. PLEASEANT. — GRAND OPERA HOUSE (L. C. Compton, leases and mgr.): Uncle Josh Sprague 20; large house; pleased. Donelly and Hart's Minstrels 20. —ITEM: James Canfield, aged 12 years, was instantly killed at Gilberton by the collapse of a platform at a moving picture show.

DOONESVILLE. — COLONIAL THEATRE (George Cooper, mgr.): The Rents-Santley Burlesque co. Sept. 20; good performance and business. Buster Brown 20; fair satisfaction to poor business. Plays: A Midnight Marriage. Lightness by Sea; Church Around the Corner. Night Before Christmas. Why Girls Go Wrong. Child Stories of New York 7. **MEDLEY THEATRE** (Horizon & D'Estra, prop. H. D'Esta, mgr.): Week of 2; The Tancans. Von Hart. John and Carrie Mack. Marie Brackmann. Lynch. House Bazaar, and moving pictures: good business; pleased. —ITEM: James Canfield, aged 12 years, was instantly killed at Gilberton by the collapse of a platform at a moving picture show.

SHARON. — MORGAN GRAND OPERA HOUSE (M. Reis, leases; Lee Norton, bus.-mgr.): George Sprague in Busy Day's Vacation Sept. 20 pleased a large audience. Black Crook 20; fair houses and co. The Man from Missouri. Hell's Bells. The Gambler's Wife. Foxy Grandpa, and Tracy the Outlaw. The Woman in the Case 12. Devil's Auction 20.

SHENANDOAH. — O'HARA THEATRE (M. J. O'Hara, gen. mgr.): G. P. Humble, bus.-mgr.): St. Louis 20; good to fair audience. The Sign of the Four 20 pleased good house. Harry Holland failed to please audience. Hadley's moving pictures 9. Peck's Bad Boy 11. The Singing Beauty and the Beast 12. Uncle Tom's Cabin 13.

HARRISBURG. — GRAND OPERA HOUSE (Joseph Frank, local mgr.): For His Brother's Crime 4 to good sized audiences. This melodrama contains many strong situations and climaxes and was admirably enacted by a good co. Stetson's U. T. C. opened for three nights and usual matinees to good audiences 4.

LEWISBURG. — OPERA HOUSE (H. Ryer, mgr.): Hoogigan's Troubles Sept. 20 to good business. Old Arkansas 20; good house and co. Margaret Ralph in As You Like It 6.

MONONGAHELA. — FIRST NATIONAL OPERA HOUSE (M. R. Wilkerson, mgr.): Finnigan's Ball Sept. 20; good performance and business. Uncle Josh Sprague 2 pleased his business. Why Women Sin 2; good performance to S. R. O. A Dangerous Life 6. Prince of Salerno 9. Dora Thorne 14.

SCRANTON. — LYCUM THEATRE (A. J. Duffy, mgr.): Paul Gilmore in Captain Debonaire (return) Sept. 20; good business; first-class performance; good co. The Beauty and the Beast 6. **ACADEMY OF MUSIC** (A. J. Duffy, mgr.): Dancers of Working Girls 20-21; no business; pleased.

MEYERSDALE. — GRAND OPERA HOUSE (W. E. Bishop, local mgr.): For His Brother's Crime 4 to good sized audiences. This melodrama contains many strong situations and climaxes and was admirably enacted by a good co. Stetson's U. T. C. opened for three nights and usual matinees to good audiences 4.

PHILIPSBURG. — PIERCE'S OPERA HOUSE (F. Driggs, mgr.): Villain Parson Sept. 20; fair performance and house. Rudolph and Adolph 20 pleased good house. Edward H. Ward as Hebrew comedian worthy of special mention. Midland Course 11. Ole Olsen 18.

PHILLY CITY. — VERBECK THEATRE (G. H. Way, mgr.): The Klark Utens co. closed week Sept. 20 with The Old Clothes Man, however, all records for week's business. Mildred Holland 20 gave the performance par excellence of the season, preceding The Triumph of an Empress to select audience. The Village Parson 20, matinee and evening, gave good satisfaction to fair attendance. Rudolph and Adolph 20. —ITEM: A new trolley line, 10 miles in length, is nearing completion.

CARLONDALE. — OPERA HOUSE (M. Reis, leases; G. V. Lowder, mgr.): Verona Stock co. Sept. 20-22 closed week 20; good business. A Hot Old Time 20; good co.; fair business. The International Stock co. 2-7; opened with Monday matinee and evening; Between Love and Duty to crowded houses. —ITEM: Other plays: Me and Mother. For Her Captain's Sake. Human Hearts. Evil Men 2. and Signs of the Cross. Happy Hochzeit 2. Mary Emerson in The Will of the Wind. Hadley moving pictures 12.

SCOTTSDALE. — GEYER'S OPERA HOUSE (J. Geyer, mgr.): Dora Thorne Sept. 20; large audience; pleased. Donnelly and Hart's Minstrels 20. —ITEM: Eddie Carter, Bobby Nolan and about fifteen others, who furnish a delightful entertainment. The County Chairman 2. 4 pleased large audiences. Tiddies in Posteland (opposite local Elks) 10. 11. Frank Dashon in The Office Boy 14. When Johnny Comes Marching Home 16. —**BIJOU** (G. W. Lively, mgr.): Paul Gilmore in The Funny Mr. Dooley 20-20 delighted crowd to well filled house. John Ford and Mayme Gehres in Lovers and Lascivies 6-14. **GRAND** (E. A. McDaniel, mgr.): The Harry Bryant Extravaganza on 20-20; satisfactory performances to good business. Rose Hill English Folly on 2-7 opened to very large audiences, pleasing the patrons immensely. Transatlantic Extravaganzas co. 9-14.—ITEM: Manager J. W. Lively, of the Bijou, who was operated on for appendicitis recently here, is improving rapidly.

CHATTANOOGA. — OPERA HOUSE (Paul R. Albert, mgr.): The Fortune Teller Sept. 20 pleased very good house. Louis James in Ingomar and Virginia 20; good to excellent performance; good house. Human Hearts 2; satisfactory performance; good house. —ITEM: Manager J. W. Lively, of the Bijou, who was operated on for appendicitis recently here, is improving rapidly.

MEMPHIS. — LYCEUM THEATRE (Frank Gray, leases and mgr.): Al G. Field's Minstrels 20-20 to the capacity of the house. The County Chairman 6. —**BIJOU** (Sam. M. Steinbach, mgr.): Johnny Ford and Mayme Gehres in Lovers and Lascivies 6-14. **GRAND** (E. A. McDaniel, mgr.): The Harry Bryant Extravaganza on 20-20; satisfactory performances to good business. Rose Hill English Folly on 2-7 opened to very large audiences, pleasing the patrons immensely. Transatlantic Extravaganzas co. 9-14.—ITEM: Manager J. W. Lively, of the Bijou, who was operated on for appendicitis recently here, is improving rapidly.

NASHVILLE. — VENDOME (W. A. Sheehan, mgr.): The Julie Foreman Musical Comedy co. in Cinderella Sept. 20 pleased house, matinee and night; the co. is a good one, and includes Jule Foreman, Vivian Forrest, Linnie Parker, Myrtle Martin, Cecilia Carter, Bobby Nolan and about fifteen others, who furnish a delightful entertainment. The County Chairman 2. 4 pleased large audiences. Tiddies in Posteland (opposite local Elks) 10. 11. Frank Dashon in The Office Boy 14. When Johnny Comes Marching Home 16. —**BIJOU** (G. W. Lively, mgr.): Paul Gilmore in The Funny Mr. Dooley 20-20 delighted crowd to well filled house. John Ford and Mayme Gehres in Lovers and Lascivies 6-14. **GRAND** (E. A. McDaniel, mgr.): The Harry Bryant Extravaganza on 20-20; satisfactory performances to good business. Rose Hill English Folly on 2-7 opened to very large audiences, pleasing the patrons immensely. Transatlantic Extravaganzas co. 9-14.—ITEM: Manager J. W. Lively, of the Bijou, who was operated on for appendicitis recently here, is improving rapidly.

TENNESSEE. — TENNESSEE OPERA HOUSE (J. M. Robertson, mgr.): Julie Foreman Opera on Sept. 20-22 in Cinderella; excellent performances to good audiences.

BRISTOL. — HARMELING OPERA HOUSE (G. L. Fowler, mgr.): Miss Bob White Sept. 20; excellent co. and business.

UNION CITY. — REYNOLDS' OPERA HOUSE (G. C. Reynolds, mgr.): Frank Doddy Dramatic co. Sept. 24-30; first-class; immense business.

TEXAS. — WACO.—AUDITORIUM (Jake Gardinkin, mgr.): Albert Taylor Stock co. Sept. 20-22; strong and spiffy presented to large and pleased house. The Honeymoon 20; fair patronage and performance. The Two Johns 2; assumed good attendance.

SAYVILLE. — CITERN'S OPERA HOUSE (J. M. Robertson, mgr.): Julie Foreman Opera on Sept. 20-22 in Cinderella; excellent performances to good audiences.

TYSON. — ACADEMY OF MUSIC (G. C. Becking, prop.): Louis James in Virginia Sept. 20; pleased a good house. The Fortune Teller 20; two good houses. Human Hearts 2; light business. Miss Bob White 2. "Way Down East" 6. Sowing the Wind 9.

FAYETTEVILLE. — CITERN'S OPERA HOUSE (J. M. Robertson, mgr.): Julie Foreman Opera on Sept. 20-22 in Cinderella; excellent performances to good audiences.

BRISTOL. — HARMELING OPERA HOUSE (G. L. Fowler, mgr.): Miss Bob White Sept. 20; excellent co. and business.

UNION CITY. — REYNOLDS' OPERA HOUSE (G. C. Reynolds, mgr.): Frank Doddy Dramatic co. Sept. 24-30; first-class; immense business.

TEXAS. — WACO.—AUDITORIUM (Jake Gardinkin, mgr.): Albert Taylor Stock co. Sept. 20-22; strong and spiffy presented to large and pleased house. The Honeymoon 20; fair patronage and performance. The Two Johns 2; assumed good attendance.

MEMPHIS. — LYCEUM THEATRE (Frank Gray, leases and mgr.): Liberty Belles Opera on Sept. 20-22; good to fair. Lord Baltimore 20; business good; co. fair. Hobo in New York 20; 21 to big house; poor on. Rich Stock co. 20; two good houses. Human Hearts 2; light business. Miss Bob White 2. "Way Down East" 6. Sowing the Wind 9.

FAIRFIELD. — SHIELDS' OPERA HOUSE (John H. Shields, gen. mgr.): The Knights of the Round Table 20-20; good to fair business. The Fortune Teller 20; good to fair business. The Two Johns 2; excellent co.; good satisfaction; fair audience.

PHILADELPHIA. — PIERCE'S OPERA HOUSE (F. Driggs, mgr.): Finnigan's Ball Sept. 2

Folks 3-7; pleasing good business. A Son of Best 9-14.

NORFOLK.—ACADEMY OF MUSIC (Otto Wells, mgr.): Thomas Hanford in *The Merchant of Venice* Sept. 30; excellent co.; fair house. Susanne Santze in *Sowing the Wind* 2; capable co.; only fair attendance. Effie Elsler in *Hazel Kirke* 7.—**GRANBY** (L. Joe La Faucher, mgr.): A Son of Best 2-7, as usual, drew large houses. Queen of the Highbinders 9-14.

SUFFOLK.—CITY HALL THEATRE (M. W. Lloyd, mgr.): Runkle Stock co. Sept. 18-24 pleased S. R. O. How's Moving Pictures 25 pleased good business. Humpty Dumpty 6; Sign of the Four 8. McDonald Stock co. 10-21.—**ITEM**: Business in all lines on a boom here, partly owing to the 1,500 men employed in building the new tidewater road.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Birch, mgrs.): Humpty Dumpty 3 to crowded house; first-class. George H. Adams as Humpty, good comedian; pleased audience. Sign of the Four 4; good house. Mr. Hardy made a fine impression. Will G. Stiles Stock co. week 9. Cole and Rogers (under canvas) 12.

NEWPORT NEWS.—ACADEMY OF MUSIC (G. R. A. Booker, mgr.): Babes in Toyland Sept. 28; excellent performance to S. R. O. Susanne Santze in *Sowing the Wind* 2; good performance; light business. Pierces Amusement co. 9-14 in repertoire.

STAUNTON.—BEVERLEY THEATRE (Barkman and Shantz, mgrs.): The Classman Sept. 29 to large and enthusiastic audience. Way Down East 2; beautifully staged to well pleased audience. Buster Brown 7.

PETERSBURG.—ACADEMY OF MUSIC (Charles A. Bass, mgr.): Mason and Mason 2; fair house; attended.

WASHINGTON.

TACOMA.—THEATRE (Cal. Heiling, mgr.): Under Southern Skies Sept. 24; fair house. Mrs. Wiggs of the Cabbage Patch 25; large attendance; co. good business. Humpty Dumpty 26; good house. SAVOY (Dion W. York, mgr.): Stock co. week 25-1.—**STAR** (Dion W. Wooley, mgr.): Stock co. week 24-30.—**ORPHEUM**: Stock plays.—**GRAND AND CRYSTAL**: Vaudeville week 25-1.

EVERETT.—THEATRE (Harry R. Willis, mgr.): Mrs. Wiggs Sept. 23; excellent co. and business. The Girl from Kay's 25; good co.; business fair.—**ITEMS**: The Girl from Kay's co. could not reach Tacoma in time for Saturday night's performance on account of freight wreck on Northern Pacific.—Manager Willis chartered special interurban cars from neighboring towns, free to his patrons.

BELLINGHAM.—BECK'S THEATRE (A. C. Secker, mgr.): Under Southern Skies Sept. 23; good business and performance. Uncle Josh Perkins 26; fair business and co. Girl from Kay's 27; fair business; good co. Eleanor Robson 30.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): In Old Kentucky Sept. 27; good performance and business. Dora Thorne 4. Star Show Girl 5-7. Allen and Curtis 13.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Murray Comedy co. in repertoire closed a very unsatisfactory week's business Sept. 30. Plays: A Southern Rose, A Struggle for Gold, Down on the Farm, An Innocent Sinner, A Convict's Wife, Candelabra, The Devil's Reward, Charles Hanford in Mercantile Ventures 4. Uncle Josh Spruceby 4. Alberto Gallatin in Cousin Kate 9. Then Shall Not Kill 12. Buster Brown 14.—**ITEMS**: Manager Beeber has just returned from Pennsylvania.—Alberta Gallatin is the guest of relatives here.

WHEELING.—COURT THEATRE (E. B. Frankheim, mgr.): Adelaide Thurston Sept. 26; good business. William Fawcett in The Squaw Man 30 to S. R. O. Babes in Toyland 2, 3; fair business. Howe's Pictures 6, 7. Mrs. Temple's Telegram 12. Alberto Gallatin 14.—**GRAND OPERA HOUSE** (Charles A. Fehner, mgr.): For His Brother's Crime 28-30; good business. Child Slaves of New York 2, 4. S. R. O. Dora Thorne 3-7. Child of the Streets 9-11. Two Johns 12-14.

CLARKSBURG.—GRAND OPERA HOUSE (Robinson and Fehner, mgrs.): Myrtle Harder co. Sept. 23-30; S. R. O. each performance; receipts larger than ever. Plays: At Pike's Peak, The Slave Girl, A Quaker Tragedy, The Evils of Paris, Sandy Bottom, and Hatfield's Minstrels 4. Lyman Howe's Pictures 9. Alberto Gallatin 12. Sign of the Cross 16. Paul Gilmore 17.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Alberto Gallatin in Cousin Kate 2, 3; poor Sept. 26. Lyman Howe's Moving Pictures 2; good crowd; pleased. Buster Brown 5; large and well pleased crowd. Carroll Comedy co. 9-14. J. E. Toole 16-18. Dall, magician, 21.

PARKERSBURG.—CAMDEN THEATRE (L. M. Luchs, mgr.): Little Johnny Jones 2 pleased capacity. Alberto Gallatin 10.—**AUDITORIUM THEATRE** (W. E. Kenmey, mgr.): Dora Thorne Sept. 30; large attendance. Harris-Parkinson Stock 9-14. Myrtle Harder co. 16-21. Howard-Dorsey co. 22-28.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): John Griffith in *Hi! Hi! Henry's Minstrels* 10; performances good; business fair. Hi! Henry's Minstrels 10 to S. R. O. Why Girls Leave Home 22; performance and business good. Two Johns 11. Sign of the Cross 14.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolley, mgr.): Miss Bob White Sept. 29; crowded house; good performance. Effie Elsler in Hazel Kirke 3 pleased small house, owing to carnival in town. Donnelly and Hatfield's Minstrels 10. Buster Brown 12.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Barlow, mgr.): C. B. Hanford in *A Taming of the Shrew* 3; good business; fine performance. Burlew and Wilson's Minstrels 5. Alberto Gallatin in Cousin Kate 7. Josh Spruceby 9. Mrs. Temple's Telegram 11. Sergeant Kitty 12. Buster Brown 16.

SISTERVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Why Girls Leave Home Sept. 30 pleased good business. Running for Office 2; fine attraction; pleased. Dora Thorne 4; good business. Along the Kankakee 7. A Poor Relation 10.

GRANTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Myrtle Harder Stock co. 2-7; excellent co. and business. Plays first half of week: The Evils of Paris, Sandy Bottom, and Red River.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): Along the Kankakee Sept. 30 pleased good house. Donnelly and Hatfield's Minstrels 3; good performance and business.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): A Poor Relation 9. Millionaire Tramp 13.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (W. S. Paul, mgr.): Vogel's Minstrels Sept. 29; fine performance and best of satisfaction; good business. A Royal Slave 30; good production; fair patronage. The Mummy and the Humming Bird 1; one of the best attractions seen here; very good attendance. The Klites' Band 2; musical treat to good patronage. The Girl from Mars 8. Daniel Sully 9. Our New Minister 13.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Frank De Camp in A Royal Slave 1 to fine business; performance good; audience pleased. The Show Girl 6. Daniel Sully in Our Pastor 8.—**BLIJOU** (F. J. O'Brien, mgr.): The Two Rays, Mack Sisters, Dutch Walton, Buckley's dogs, Nelson and Nelson, John Sherwood, Aldin Bright, and Rice and Morris; fine business all the week.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Two Little Waifs Sept. 21 pleased fair house. The Runaways 25 delighted a full house. George Evans was especially clever. The School for Husbands 3. Parasital 5. His Last Dollar 10. Julie Grey 12.

GREEN BAY.—THEATRE (John R. Arthur, mgr.): The Irish Pawnbrokers Sept. 24 to capacity. An Orphan's Prayer 25; big house. Hello, Bill 28 to good business; co. only fair. The War of Wealth 1 to capacity. White's Stock co. 2-5. The Girl from Sweden 8.

EAU CLAIRE.—GRAND OPERA HOUSE (C. E. W. Moon, mgr.): Irish Pawnbrokers Sept. 27 pleased fair business. Hans and Nix 30 disappointed a topheavy house. An Orphan's Prayer 4. Killes' Band 6. Sanford Dodge 10. His Highness the Big 17. Gun 21. Winninger Brothers 25-28. San Toy 30.

ASHLAND.—GRAND OPERA HOUSE (W. T. Roger, mgr.): Hans and Nix Sept. 29 pleased full house. Hello, Bill 6. San Toy 7. William Owen 13. Irish Pawnbrokers 14. Your Neighbor's Wife 17. Texas 19.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Wilcox, mgr.): Hans and Nix 1 to crowded houses matinee and night; audiences well pleased. The Mummy and the Humming Bird 2; good house and performance. Klites' Band 3; Tribune 8. Our Pastor 10. Portage 11. What Women Will Do 19.

SHEDOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Hello, Bill Sept. 27. A Royal Slave



X. BAZIN'S DEPILATORY POWDER

Guaranteed to remove superfluous hair from the face, neck and arms. A simple and absolutely safe way of effecting a cure. Send for our little pamphlet.

"FOR BEAUTY'S SAKE"

At all stores or by mail, postage prepaid, in sealed packages free from advertising. 50¢.

HALL & RUCKEL

215 Washington St., New York
MANUFACTURERS OF SOAPS

2. The Mummy and the Humming Bird 3. Hans and Nix 8. Tribly 11.

LA CROSSE.—THEATRE (Gage and Wohlbuter, mgrs.): Winninger Brothers Sept. 24-28; large business. Her Sister 30; good house. Her Sister 31; good house.

ANTHONY.—OPERA HOUSE (Max Hoffman, mgr.): An Orphan's Prayer Sept. 29 pleased small house. Hans and Nix 10. All Sides of Life 13, 14. Hans Hansen 17.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Our New Minister Sept. 26 to S. R. O.; audiences were delighted at both performances. Return date 3. People's Players 9-11.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): The Irish Pawnbrokers Sept. 29 failed to please large audience. Hans and Nix 14.

NEENAH.—THEATRE (William C. Wing, mgr.): Hello, Bill Sept. 29 canceled. Girl from Sweden 7. Buried Alive 12. Show Girl 18.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Stable and Fuller, lessees and mgrs.): Peggy from Paris Sept. 30; excellent co. and business. Adelaide Hormans 2. The Thoroughbred Tramp 5. The Mikado (Elka, local) 13. Buster Brown 14.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Why Women Sin Sept. 28; good co. and business. A Thoroughbred Tramp 6. Wolf Repertoire en 16-21.

CANADA.

LONDON.—GRAND OPERA HOUSE (John E. Turner, mgr.): The Isle of Spice Sept. 28; good performance to fair audience. Down by the Sea 30; two performances at popular prices; drew average business. Pollard's Liliputian Opera co. opened a five nights' engagement 2 to fair attendance, but deserved much better. Plays: The Belle of New York, The Runaway Girl, Pinocchio, The Geisha, The Gaiety Girl and The Lady Slavey. Coming: Melbourne MacDowell in Gismonda and La Tosca 9, 10. Described at the Altar 14.

ST. THOMAS.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): The Isle of Spice Sept. 28; thoroughly enjoyed; large audience; clean streets and well balanced. Leslie Loring was well received. House: Charles H. Sanders scored Flora 2. On the Bridge at Midnight 6. Pollard's Australian Juvenile Opera co. 12.—**BENNETT'S VAUDEVILLE THEATRE** (J. H. Alos, mgr.): Annie Abbott the hit of the bill; others were James and Davis in comedy, Burrows and Travis and Emerson and Omega.

VANCOUVER.—OPERA HOUSE (E. R. Ricketts, mgr.): Mrs. Wiggs Sept. 22; excellent to S. R. O. Lady of Lyons 25; poor; to small house. The Girl from Kaya 26; good; to S. R. O. Eleanor Robson in Merely Mary Ann 29; very good; to S. R. O. May Irvin 2, 3. McIlwain, hypnotist 4, 5. In Old Kentucky 6. Hybrid Nelson 9, 10.—**PEOPLES' THEATRE** (Carl Bell, mgr.): Wisconsin in Charlie's Aunt 26-27. Carmen 28-30; pleased large audiences. Sophie 2. Brother Against Brother 12. Deserted at the Altar 4. My Friend from India 5-7.

HAMILTON, ONT..—GRAND OPERA HOUSE (A. H. London, mgr.): Flora 27; poor co.; fair house. Marguerite Sylva in concert 28; very good; fair house. Isle of Spice 30; good co.; very good house. Isle of Bong 22; good co.; crowded house. Down by the Sea 3; fair co.; topheavy house.—**STAR THEATRE** (J. G. Appleton, mgr.): Week 2: Seymour Children on the Flying Trapeze; good. Haight and Dean in A Misfit Meeting; very good. Martinette and Sylvester, comedy acrobats; good.

OTTAWA.—RUSSELL THEATRE (P. Gorman, mgr.): W. H. West's Minstrels 2, 3; very good performance; fair business. Virginia Drew, Drew Prescott in Cousin Kate 5. Leslie Loring 9-14; in repertoire of David Garrick, The Middletons, The Brighter Side, The Professor's Love Story and Tom Pinch.—**GRAND OPERA HOUSE** (R. J. Birdwhistle, mgr.): Smart Set 28-30; capacity business; S. R. O. The Bell Boy 2-4; drew good houses; fair performance. Romance of Coon Hollow 5-7.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, mgr.): Wilbur Stock opened week 2 of Out of the Fold to good business; good specialties. Bills for balance of week: A Son of Toil and Camille. Coming: The Two Sisters.—**YORK THEATRE** (R. J. Armstrong, mgr.): Vaudeville 29 and matinee 30: La Sole Bros., Spaulding Bros., Zella and Dot, the Selins and Newell and Steele; good show and business. Dr. W. H. Drummond, the celebrated habitant poet, in original readings 3.

WINNIPEG.—THEATRE (G. P. Walker, mgr.): Ezra Kendall Sept. 22-26 in Weatherbeaten Benson, to good business. When Knightwood Was in Flower 27-28; capacity houses. The Marriage of Kitty 29, 30; fair production. The Silver Dagger 5-6. A Woman's Victory 8. The Kilties Band 12-14.—ITEM: Roselle Knott fainted in second act of When Knightwood Was in Flower at opening night, Sept. 26, at Winnipeg Theatre.

CHATHAM.—GRAND OPERA HOUSE (F. H. Briscoe, mgr.): The Isle of Spice Sept. 25; capable co. delighted a capacity house. Down by the Sea 27-28; S. R. O.; fair performance. Melbourne MacDowell's co. presented Gismonda in capital manner; only fair business, owing to short notice. Isle of Bong 29; seats all sold in advance. On the Bridge at Midnight 31. Pollard's Liliputian Opera co. 7-11. Described at the Altar 16.

ST. CATHERINES.—GRAND OPERA HOUSE (C. E. Williams, mgr.): Human Hearts Sept. 27; capacity co.; good performance to fair business. Isle of Spice 29; finest production witnessed here in years; strong and capable co.; only fair business. Down by the Sea 2; fair production and business. Isle of Bong 4. Melbourne MacDowell in Gismonda 7. Stoddart Stock co. 9-14.

KINGSTON.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): The Smart Set Sept. 27; pleased a good audience. The Roscius Opera co. 29, 30, presenting El Capitan, The Mikado, The Telephone Girl; good co. and business. Virginia Drew, Prescott in Cousin Kate 4. W. H. West's Minstrels 5. Joe Murphy in Kerrie Gow 10. Too Proud to Be 17.

BRANTFORD, ONT..—STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Down By the Sea 4; fair house and performance. Melbourne MacDowell in Gismonda 6. Described at the Altar 9. On the Bridge at Midnight 11.

BERLIN.—OPERA HOUSE (Frank Ford, mgr.): Flora 29; mediocre; to capacity. Stoddart Stock co. 2-7; fair co. The Senator's Daughter 2, 8. S. R. O. Two Orphans 3; good business. Dr. Jekyll and Mr. Hyde 4.

QUEBEC, QUE..—AUDITORIUM THEATRE (F. X. Korman, mgr.): Down at the Altar drew fair houses Sept. 28-30. A Romance of Coon Hollow opened a half week's engagement 2 to a good house. Lewis Morrison 5-7. Crowley Clark 12-14.

NEW WESTMINSTER.—OPERA HOUSE (E. H. Ricketts, mgr.): McIlwain, hypnotist 25-27; small house. Charlie Josh Perkins 28-29; poor co.; to good business first night; no house second.

STRATFORD.—ALBERT THEATRE (Albert Brandenberger, sole prop. and mgr.): The Riggs-Deery co. Flora 29; big house; excellent co.; audience delighted; return date anticipated.

GUELPH.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Flora 29; fair co. Sept. 28; splendid house.

PETROIA.—VICTORIA OPERA HOUSE (Dundas and Hutchcroft, mgrs.): East Lynne, Raymond and Poore's; medium-sized house 3.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, mgr.): Down by the Sea 7. On the Bridge at Midnight 9.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

JOSEPHINE SHERWOOD

INGENUE

Engaged for Season 1905-6.

Address Mirror.

**JAMES A. BLISS**with
HENRY E. DIXEY in "THE MAN ON THE BOX."
Madison Square Theatre.—2d Week.James A. Bliss, as a blustering army officer, furnished some breezy work in the last act. Mr. Bliss has been on the road for a long time. He may stay and play with us if he wishes. —*Roland Burke Hennessy in the N. Y. News.* Management of WALTER H. LAWRENCE.**Edward B. Haas**

LEADING MAN

People's Stock Co.

People's Theatre, Chicago, Ill.

HENRY BUCKLER

JUVENILES

Mr. Manager. Acting is my Motto,
Making Up is in my line,
Making Money I've simply got to,
And Making Good is where I shine.

GENTEL HEAVIES

DRAMATIC
CHARACTERS

Permanent Address, 116 West 40th St., N. Y. City.

Edward Jolly At Liberty for Musical Comedy or Burlesque.
Winitred WildAddress
339 West 45th Street, N. Y.**HENRY DUGGAN**"The work of Henry Duggan as the Prince von Waldenfeld was of the highest order." —*Troy Morning Record.*"Mr. Duggan came in for no little share of favor and well he deserved it for his portrayal of Miles McKenna was artistic and convincing." —*Troy Morning Record.*CHARACTERS
HEAVIES

AT LIBERTY

Address
Agents or Actors' Society."Mr. Duggan gave a fine touch of characterization to Roppey." —*Troy Evening Times.*"In the difficult roles of the King and Queen in Hamlet, Mr. Duggan and Miss Bates carried themselves with royal dignity and read with fine intelligence." —*Troy Evening Standard.***EUGENE MOORE**
LEADING MAN

Yorkville Theatre.

ANNUAL TOUR OF MR.

KIRK BROWN

Re Roots.

Under the Management of J. F. MERRICK.

At SEDLEY BROWN Productions
Liberty DRAMATIC DIRECTOR
PLAYS STAGED OR
Stock**HARRIET BARTON**
LEADING WOMANColumbus Stock, So. Chicago.
"Harriet Barton, the leading woman, appears this week as a star of the first magnitude. In every act there is a strong climax, and in every act the talented young woman was equal to the occasion." —*Daily Columbus, So. Chicago, Ill.***GILBERT ELY**
CHARACTER ACTORSTAGE DIRECTOR
Of the FOREPAUGH STOCK CO.
CINCINNATI. Address Hotel Sterling."Mr. Gilbert Ely is deserving of well-earned praise for the artistic selection and arrangement of scenes, accessories and all external aids, and for a careful and wise direction of the players that made each situation and climax doubly effective." —*Montgomery Phister.***JOSEPH KING**Plays and Sketches Written and Staged.
With J. D. BARTON & CO. 801 Times Bldg., New York City.
Have refined Comedy Sketch for Two People.**FREDERICK ESMELTON**
STAGE DIRECTOR
GILMORE THEATRE STOCK CO.

SPRINGFIELD, MASS.

John Whitman
THE CALEDONIA, 58 W. 26th Street, N. Y.**RICHARD OBEI**

BU MORS—Like kisses, they go from mouth to mouth.

RIGHT-ROUNDBERS—Some folks claim to be clothed in it; but very often it's a mist.

JACK E. MAGEE

(of Murphy and Magee.)

This week, Bon Ton, Jersey City, N. J.

Bachelors are not troubled with Buttons any more than married men are troubled with Buttons Buttons.

Alice Butler

Address 9731 Broadway, or Mrs. Fernandes.

JANE KENNARK

Leading Woman. At Liberty for Next Season

SPRING—Columbia Theatre, Newark, N. J.

SUMMER—Gem Theatre, Peck's Island, Me.

Address Agents or Actors' Society.

HOPE BOOTH

(Mrs. Renold Wolf)

NEW YORK PRODUCTIONS ONLY

Letters care LOWE'S EXCHANGE, 1135 Broadway.

INEZ SHANNONWith her Trio of Child Artists,
LITTLE FRANCES, MASTER PAT
and BABY ZYLAR

Management of KLAU & ERLANGER.

George Friend

Touring Australia with Miss Nance O'Neill Co.

Address His Majesty's Theatre, Auckland, N. Z., till Nov. 11. Management Mr. JOHN B. SCHOFFEL.

TOM LEWIS AND SAM J. RYAN

With GEO. M. COHAN in LITTLE JOHNNY JONES.

Management SAM H. HARRIS.

GEORGE ALISON

LEADING MAN

Players' Stock Co., Bush Temple, Chicago, Ills.

MARIE BOOTH RUSSELL
ROBERT B. MANTELL'S CO.

Management W. A. BRADY

MINNA PHILLIPS

Engaged Season 1905-6.

Address Bay Shore, Long Island.

GRACE HOPKINS SPECIALY ENGAGED FOR HER WEDDING DAY **GRACE HOPKINS****MISS EVA TAYLOR**
LEADING WOMAN

Permanent address, No. 2142 First Street, Bensonhurst, Long Island.

Bertram Lytell
LEADING MAN

Summer Season, Cook's Opera House, Rochester, N. Y.

JANET PRIEST

The Tabloid Comedienne

MUGGSY.

THE MAID AND THE MUMMY.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

AMERICAN ACADEMY OF DRAMATIC ARTS and EMPIRE THEATRE DRAMATIC SCHOOL

Founded 1884.

FRANKLIN H. SARGENT, President.



A CLASS IN MAKE-UP.

From an article by
ARTHUR W. PINERO

"For any one to venture upon the stage to fulfill duties without first grounding himself in the technicalities of the art, is as gross an anomaly as for a man to attempt to paint pictures without knowledge of drawing or any developed sense of color. Let the aspirant, before he puts his foot upon the boards, learn the alphabet, the algebra, the Euclid, the grammar of the art he is ambitious to practice."

For Catalogue and Information apply to

E. P. STEPHENSON,
General Manager,
Carnegie Hall, N. Y. City.

THE ALVIENE SCHOOL of STAGE ARTS

Under personal direction of the celebrated Master, CLAUDE M. ALVIENE.

GRAND OPERA HOUSE BLDG., 263 to 269 8th Avenue, cor. 23d St., New York City.

DRAMATIC Art Dept. OPERATIC and Musical Dept. STAGE Dancing and Vaudeville Dept.

We do not encourage long courses; the success enjoyed by our pupils has demonstrated that if the talent is there the practical training prior to professional work on the stage can be thoroughly imparted in three to six months' time.

The dramatic and operatic course includes dramatic reading, delivery, etc., voice building and diction, physical expression, gesture, mimic, pantomime, "make up," stage business, stage dancing, fencing, general rehearsal and coaching on individual parts; public student performances every two weeks.

Pupils: Paula Edwards, Ethel Levy (Mrs. George Cohen), May Buckley, Lillian Burt, Corinne, and Rosalie Bros., with Roger Bros., Amy Ward, Barbara Glenny, Will Aspinwall, Wm. Blasdale, Goo Martin, Hanson Bros., George Mack, Murray and Mack, Helen Hale, La Neva, Agnes Mahr, La Boue Domingo, La Mora, Grace Cameron, Manager, Nash's daughters, Manager Hopkins' daughter, Opera Manager Gray's daughter, Manager Haslam's daughter, 1,000 others. Send for illustrated booklet. Success succeeds. Investigate the merits of a school before entering. Failure impossible if we accept you as a student.

THE NATIONAL CONSERVATORY of DRAMATIC ART OPEN THE YEAR ROUND UNDER THE DIRECTION OF

F. F. MACKAY

WINTER SESSION OPENS OCTOBER 4, 1905.

Saturday Morning Classes begin October 14th.

Actors coached in special characters and in all dialects. Office hours from 9 A.M. to 5 P.M.

15-35 W. 44th St. (near Fifth Ave.), New York, N. Y.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING

No. 1326-28 Chestnut St., Philadelphia, Pa.

HENRY LUDLAM, Director.

Faculty composed of eminent specialists in all departments essential to an education in Dramatic Art. This school teaches the Dramatic Art in all its branches, and graduates (with Diploma) competent Actors, Actresses, Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis, Reading, Fencing, Dancing, Make-up, Costuming, Rehearsal and Public Performance.

Winter Term—seven months—begins Oct. 2. Summer Term—four months—begins May 1.

Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

COSTUMES, ETC.

COSTUMES, ETC.

FRANKLIN VAN HORN

Telephones, 8869 GRAMERCY

VAN HORN

Theatrical and Historical Costumer

34 EAST 20TH STREET, Near Broadway, NEW YORK PRODUCTIONS A SPECIALTY

DO YOUR WIGS FIT
AND LOOK NATURAL?

Call upon or send to

CHAS. L. LIETZ

39 West 28th Street, N.Y.

DO YOUR PAINTS &
POWDERS WORK SMOOTH
AND BLEND?

Eaves Costume Co.

REMOVED TO

226 West 41st Street

Opposite New Amsterdam Theatre.

TELEPHONE, 4783-38th.

Ladies' GOWNS ANDREWS

SLIGHTLY WORN
Suits of All Kinds
240 State Street, CHICAGO

MISS R. COHEN, 300 W. 74th St.
Formerly M. E. COHEN.
Telephone No. 2422 Columbia.

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Janet Waldford, Carlotta Nilsson, Clara Bloodgood. Send for Circular.

48 W. 21st Street, New York.

TORRIANI SCHOOL OF SINGING

489 Fifth Avenue, N. Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address

FERDINAND E. L. TORRIANI

COSTUMES, ETC.

New York

Chicago

WM. HEPNER WIG CO.

Leading Wig Makers

124 W. 36th St. Chicago Opera House Block
NEW YORK CHICAGO
Tel. 522-2822.

SEND FOR CATALOGUE

WIGS FOR SALE AND TO HIRE

Any part of the world

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER

McVICKER'S THEATRE, - - CHICAGO, ILL.

Telephone—Central 924. Send for Catalogue.

TEL. 4693-38

MME. A. T. CRANE THEATRICAL COSTUMER

Rented and Made to Order—Estimates Furnished.

REMOVALS: 1548 Broadway, Near 45th Street

LADIES' slightly used Modern Street

and Evening Gowns. Professionals needing

wardrobe can purchase of us at moderate prices.

M. SCHNEIDER, 319 W. Mulberry St., Baltimore, Md.

Convenient to all Theatres.

To Secure

To Keep Track of

Consult

BURRELLE'S CLIPPING BUREAU

21 West 10th Street, New York

NOTICE!

C. J. PEPPER, late manager of the BELLE CITY OPERA HOUSE of RACINE, WIS., having re-joined, therefore all communications will be addressed to W. S. PAUL, the newly appointed manager.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

200

West 28th Street, Tel. 320 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 Smith.

1402 Broadway, " Room 504.

PITTSBURGH, PA.

FORT PITT HOTEL

Penn Ave. and 10th St.

This magnificent hotel, containing every modern appliance for the comfort and convenience of guests, will open about October first, 1905.

It is located one block from the Union Station, within five minutes of any part of the business or theatrical district.

The lobby and public rooms are the largest and finest of any in Pittsburgh. There are over 400 sleeping rooms, a large percentage of which are connected with private baths, and all are *OUTSIDE* rooms.

The furnishings and decorations will compare favorably with any hotel in the country.

In the restaurant, of which there are three, a Louis XIV, a Louis XV and a Palm Room, and in the Cafe the best foods, carefully prepared and served, will be furnished at moderate prices.

**100 Rooms at \$1.00 per day.
300 Rooms at \$1.50 per day and upwards.**

C. A. BLANCHARD, Manager.

"A WORLD WIDE CIRCULATION."

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

Established 1887.

"The Era" Buildings, 5 Travistock Street, Strand, London, W. C. (Two doors off Wellington St.)

Foreign Subscriptions, 25s. per annum.

Professional Advertisements, 6d. per line.

AMERICAN ARTISTES VISITING THE METROPOLIS USE THE ERA OFFICES AS THEIR PERMANENT LONDON ADDRESS.

2,500 Artists Advertise in Its Columns Weekly.

MANAGERS AND THE PROFESSION

Before placing your order for photographs a personal visit to Feinberg's New Studio will convince you that **25 to 50% can be saved.**

HERE IS ONE ITEM:

25 Paris Panels and 2 extra large photographs, 5 positions, finished, for \$6.00.

FEINBERG, PHOTOGRAPHER, 1343 Broadway, Formerly
BETWEEN 35TH AND 36TH STS. TELEPHONE CONNECTION.

NOW ON HER SECOND ANNUAL TOUR.

Business
Big
From the
Opening
Night

JANE CORCORAN IN PRETTY PEGGY

By Frances Aymar Matthews.

Address
ARTHUR C.
ABSTON,
Room 608,
110 West 34th
Street,
N. Y. City.

PACKARD THEATRICAL EXCHANGE

MRS. BEAUMONT PACKARD, Gen. Manager.

ALAN DALE says: "Several plays that have nipped an early and promising season in the bud might have been saved had they been better acted."

The SELECTION of people is a business in itself. That is OUR business.

References: Col. Henry W. Savage, W. A. Brady, David Belasco, Leo Shubert, Harry Davis, etc.

Complete
in
Every
Detail

MISS MABEL PAIGE

In the Successful Comedy,

"AT COSY CORNERS"

(Marion Short and Pauline Phelps)

Address all communications to Henry F. Willard, Room 1200, 110 West 34th Street.

PLAYS

PEOPLE

Headquarters for the Best.

BENNETT'S DRAMATIC EXCHANGE,

Suite 205 Real Estate Board Bldg., Chicago

Sole agent for "The Tarrytown Widow," "The Holy City," "Ivan the Terrible," "A Royal Slave," "An American Gentleman," "The New Dominion," "A Southern Gentleman," "A Captain of Navarre," "Sunset Mine," "Sheridan Keane, Detective," "Hear the Thrush," and 250 others. Only Western agent for most of the big successes. Send stamp for catalogue of 1,000 of the best plays for stock and repertoire.

A. MILO BENNETT, Prop.



Actors' Society of America.

Members of the Society are requested to make sure that their correct addresses are on file—also photos.

Send in U. S. Express Stubs.

W. D. STONE, Secretary, 114 W. 40th St.

Contract with MAURICE FREEMAN extended for entire season with

HEARTS OF GOLD

(Written and Staged by Mr. JAY BUNT)

Management of PHIL HUNT, Room 2, 1268 Broadway, N. Y.

London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.

WHIRLWIND, N. Y.

American Representative—MRS IDA M. CARLE, Room 708, St. James Bldg., where a file of papers can be seen and advertisements will be received.

401 Strand, W. C.

TRAVERS VALE'S PLAYS

The great Romantic Melodramatic Success

WHEN THE BELL TOLLS

3 Seasons in the leading cities. 3 times in Chicago, 3 times in Kansas City, twice in St. Louis, twice in Cleveland, 4 times in Grand Rapids, 4 times in St. Joseph, twice in Toledo, Philadelphia, Baltimore, Cincinnati, Indianapolis, Dayton, Columbus, Milwaukee, St. Paul, Minneapolis, Salt Lake.

FULL LINE OF PICTORIAL PRINTING. FOR STOCK AND REPERTOIRE.

The successful Southern Comedy-Drama

THE OLD PLANTATION

A success in Chicago, Kansas City, Rochester, New Orleans, Oakland, and the West.

FULL LINE OF PICTORIAL PRINTING. FOR STOCK AND REPERTOIRE.

The New Romantic Melodrama

FOR HER NAME

(not yet produced).

For Production and Stock. For Terms apply to SELWYN & CO., Sole Agents, 1441 Broadway, N. Y.

MAHLER BROS.

Sixth Ave. and 31st St., New York

Professional Underwear House of America

SEASON 1905-06.

Complete Assortment of all THEATRICAL GOODS. Notably

HOSIERY, TIGHTS, WAISTS, MILLINERY, ETC.

SEND FOR OUR THEATRICAL CATALOGUE



Originators of our Famous Short Vamp Shoes for Stage and Street wear. Estimates freely given on Quantity orders. Complete Stocks. Up to Date Styles. Lowest Cash Prices for Desirable Footwear.

OUR MAKE-UP BOXES

Made from the very best tin, are black enameled. Especially made for professional use, having a tray with compartments for Green Paints, Powders, Comb and Brush, Wig, Etc., Etc. Has double action lock, with two keys, at 27c.

Our COLD CREAM, expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in 1 lb. Screw Top Tin Can at 45c. 1/2 lb. at 25c.

Samples of Cream Sent Free. All mail orders must be accompanied by money order. Name sent G. O. D.

The Stage

PRICE, 2d.
WEEKLY.

ESTABLISHED
1880.

The Leading English Theatrical Newspaper. Circulation Guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

The International News Co.

53-55 Duane St.

Samuel French,

22-24 West 22d St.

NEW YORK

C. A. TAYLOR
TRUNK WORKS,
30 E. Randolph Street,
CHICAGO.
181 W. 26th Street,
NEW YORK.

TAYLOR TRUNKS

FOR THE PROFESSION.

Write for New Catalogue

THEATRICAL STAGE HARDWARE

UNION ELEVATOR AND MACHINE CO.

144-6 Ontario Street.

Chicago

WM. A. BRADY'S PLAYS

TO LET ON ROYALTY TO
STOCK COMPANIES . . .

"Pretty Peggy"—In Boston, New York, Brooklyn, Philadelphia, Pittsburg, Buffalo, Washington, and Baltimore.

"Abigail"—In all territory.

"Trilby"—In restricted territory.

"Lovers' Lane"—In all territory.

"Frenzied Finance"—In all territory.

For terms apply to

FRED'K W. BERT, New York Theatre Bldg.

SCENERY AND ASBESTOS CURTAINS

SOSMAN & LANDIS
Great Scene Painting Studios
OFFICES, 226 and 228 SO. CLINTON ST.,
CHICAGO, ILL.

The LARGEST,
OLDEST
and BEST

OPEN TIME

Season 1905 and 1906

PRINCESS THEATRE

MIDDLESBOROUGH, KY.

Seating capacity 900. For time and terms address

KLAU & ARLENGER, New York City,

or J. P. DUGAN, Mgr., Middlesborough, Ky.

The Crescent Barber Shop

101 West 42d St., New York.

(N. W. Cor. 42d St. & 8th Ave.)

PROFESSIONAL TRADE SOLICITED.

Most modern and sanitary shop in the city.

High-class manicure and chiropodist.

—CALL AND BE CONVINCED.—

PLAYS

NEW Catalogue of Plays and Make Up, for Professionals and amateurs, sent on application.

DICK & FITZGERALD, 22 Ann St., New York.

Wanted, Open Time.

MARRIED BY MISTAKE

The Bolling Musical Comedy

Managers, send in November and December time. Can use some good chorus girls.

PHIL DE ANGELIO, 22 West 26th Street.